based on the critically acclaimed animated film and best selling graphic novel

by Katsuhiro Otomo

written by

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AKIRA

once upon a time in neo-tokyo...

PRE TITLE: THE SCREEN IS RED:

FULL SCREEN macro shot of a blood red computer chip laced with gold.

Pull back to reveal this chip is one of four plastered to the shaved skull of a five year old Western **BOY**. Serene and playful NURSERY MUSIC becomes audible.

INT. PRE-SCHOOL/LABORATORY - DAY

Documentary style footage shows that this Boy is one of twenty **PRE-SCHOOL CHILDREN** seated at testing stations. All of them have their heads shaved.

We watch as the last Child is wired up with electrodes by the **DIRECTOR**, a thirty-year-old gaijin (the Japanese derogative for foreigner) scientist dressed in a white lab coat.

He gently presses an electrode-laden computer chip into place on the skull of a small **JAPANESE GIRL**.

He checks a diagram on his digital clipboard. Two LEDs (light emitting diodes) are blinking red. The Director carefully makes an adjustment, repositioning an electrode on the girl's head.

She looks up at him - he smiles officiously. The clipboard confirms the adjustment with green lights all around.

The Director gives a thumbs up signal to **TECHNICIANS** monitoring the testing at a bank of computers.

The testing stations are varied in design. We watch one child sitting in front of a cylindrical glass aquarium filled with brightly colored geometric shapes. A wide eyed Technician takes him through an exercise. The geometric shapes move through the water -- gliding on their own till matching shapes meld into one another.

Other stations are augmented by various types of children's games reminiscent of I.Q. Tests -- familiar yet futuristic.

(CONTINUED)

CONTINUED:

The Director is attentive and courteous to his child test subject.

End documentary footage:

In the background, Technicians begin to notice something happening on their computers. The visual result will appear as a bizarre computer graphic flower, blooming on the monitors.

The **AURA PATTERN PROJECTOR** fluxes wildly as the Technicians begin to scan the room looking with uncertainty for the origin -- the child who is experiencing this 'Akira awakening.'

A blue plastic cube smashes through the cylindrical aquarium leaving a perfect square hole in the glass. The water drains into the playful hands of the Test Subject as he gently laughs.

The Director, who is unaware of this action, leans in to adjust a 'building block' style test station into position for the Western Boy.

Close on the Boy's face, we see that this young gaijin boy is experiencing intense pain. He squeezes his eyes shut - contorts his face - clenches his fists - gnashing his teeth.

Suddenly -- a loud violent implosive sound shatters the music like a vacuum chamber instantly flooding with air.

The Director is smashed into the the ceiling of the classroom.

Gravity patiently takes its effect.

We scan the looks of shocked reaction around the classroom, finishing with the look of horror on the blood-splattered face of the Western Boy.

The Director hits the floor...about a beat before his severed right arm.

Technicians rush to him. The Director's face has a look of amazement - like a moth that flew too close to a flame and can't believe he got burned.

TECHNICIAN 1
Who was it?

CONTINUED:

TECHNICIAN 2
He's going into shock!

TECHNICIAN 3
Get a crash-team here now!

DIRECTOR
(quietly - at peace)
No...I feel...wonderful.

We see the Western Boy, as he looks at the carnage he has caused -- a look of terror and anguish gives way to a Silent Scream.

FADE TO BLACK:

TITLE SEQUENCE:

The geography of a micro-chip again fills the screen.

CLOSER: We see that this is actually a satellite view of NEO-TOKYO from ten miles high.

EVEN CLOSER: We can see features of an immense urban sprawl.

SUPER: **15 YEARS LATER**
NEO-TOKYO 2025

ESTABLISH NEO-TOKYO FROM THE AIR - NEON DAWN

Blazing Twenty-First Century corporate icons burn the skyline; holographic advertisements; building-size video screens; The mix of modern and artifact; a technological oasis with a mixture of images - skyscrapers and rice paper.

EXT. PARKING LOT - DAWN

A sun signal flashes off an overhead traffic mirror.

PEEWEE
Yo, Boss! They're movin' out!

The GAIJIN motorcycle gang of outcasts, delinquents and wiseacres -- all foreigners stranded in the not-too-friendly world of the Descending Sun - are tinkering with their bikes and generally goofing around.

CONTINUED:

From behind a shed, **JAGGER** emerges zipping up his fly. His swagger reminds us of a young Elvis taking the stage in Memphis. His longish, greasy black hair is slicked back and he is taking charge. Jagger pulls an **ELECTRONIC MAP** out of his boot.

JAGGER
Listen up, losers. I don't want any screwups like the last time we slammed the Clowns. Wakaru-kai?

As the gang crowds in for a closer look, he traces his index finger across the touch sensitive map, a glowing red line appears corresponding to the movements of his finger.

We get a close look at Jagger and the faces of his gang members, as their eyes reflect the glowing red line of the map: **CASE**, **RIV**, **BUSTER**, **NIKO**, **SHEP**, **ZANO**, **JAX**, and **PEEWEE**. These are young men -- marked with the scars of a brash and brutal life style. Their features are mostly Western and European with that beautiful mix of mutt that comes with a 21st Century global village melting pot like Neo-Tokyo. They respond to each other as a family unit.

SHEP
(yawns)
I hate getting into it so early in the morning.

Jagger taps the map in the center of the district and an isolated TEMPLE zooms out in 3-D, along with a schematic of connecting streets.

JAGGER
We sit tight until they're into the scavenge, and this time wait for my signal. Right, PeeWee?

PEEWEE
I'm on it boss!

PeeWee peels out with a spray of gravel. The gang takes off after him, leaving Jagger shaking his head like a father sending his wild boys into the world for the first time.

EXT. MOBILE COMMAND TRUCK - MORNING

Establish the sleek blue steel VEHICLE blazing with the rising sun. It is positioned on the perimeter of an isolated district surrounded by Security Police **TROOPS** and various paramilitary VEHICLES.

The roof of the command truck holds a variety of satellite dishes and microwave receivers.

INT. COMMAND TRUCK

We see the DIRECTOR'S face zap onto a video monitor and address the **COLONEL**, an imposing figure with a Mohawk hair cut, who stands out amongst a cadre of uniformed **COMMANDOS**.

We see that the Director is <u>now</u> older, the right side of his body is supported by a stainless steel ecto-skeleton. He is a powerful member of the Supreme Neo-Tokyo Counsel and the Colonel's superior.

At the sound of the Director's voice, a floating HOVER-CHAIR on the far side of the truck spins around, revealing **MASARU**, a Lilliputian in a business suit, the Colonel's confidant and aide. We see his withered hands and his pigeon-toed little feet; the tinted glass dome of the hover-chair obscures his face.

DIRECTOR
Colonel. Ah, Masaru we miss you at the Nursery.

MASARU
I am happy to be missed. I intend to keep it that way.

DIRECTOR
(to Colonel)
Are the targets contained?

COLONEL
Must we appease the Abbot with this kind of operation? What exactly is your covenant with our dispassionate state religous leader.

DIRECTOR
(sternly)
Carry on with the eradication.

CONTINUED:

MASARU
Scavenger gangs moving in on the perimeter of the district.

The coverage on a bank of video monitors changes revealing a comical, yet sinister thug wearing a colorful ski mask painted with a CLOWN face. This is **JOKER**, leader of the **CLOWNS** motorcycle gang. Other monitors show a large group of Clowns riding into the district; their bikes are adorned, their attire wild.

The command truck is alive with surveillance monitors and communication modules manned by Commandos. The activity is frenetic, but ultra-professional. With a nod from the Colonel, an **OFFICER** speaks into his headset.

OFFICER 1
Move caretaker robots into position.

LIEUTENANT
How do the scavengers always know?

DIRECTOR
They certainly are clever lads.

The Colonel glares at the Director's image on the monitor obviously tieing the Director to the appearance of the scavenger gangs.

COLONEL
Yes too.

DIRECTOR
Contact me when it is over.

INT. HALLWAY

The Director walks by the Nursery and knowingly chuckles to himself. We leave off the Director and enter the Nursery.

INT. NURSERY - MORNING

We are in an oversize version of every child's ideal playroom. It is sweet and serene. A giant aquarium dominates one wall and two graceful dolphins glide back and forth.

The ceiling is painted sky blue, shaped like the inside of a giant whale, bisected by a rainbow and trimmed with stars of the heavens. Over-sized toys and giant building

CONTINUED:

blocks are piled in one corner and a grand (Calder) mobile is suspended from the high ceiling.

We observe CHILDREN scattered around the nursery -- sleeping on play mats and various giant toys.

Closer - One little girl is sleeping in a frilly bassinet, her face is obscured but we see her long braids and several aged toy dolls.

A child with long blond hair and fair skin sleeps on a play mat between a pile of giant blocks. She clutches a blanket which has fallen most of the way off. Her legs peddle, trying to pull the blanket down to cover her them. Her face is not seen.

A chubby little boy sleeps with his arms wrapped around the waist of an oversized Teddy bear -- his face is also obscured. He starts to move, stretching his arms and legs.

From close behind, we see and hear several happy "children", playing in a sandbox building a sand castle.

As they turn their heads, wizened, mutated faces are revealed on their delicate bodies.

These are the faces of AKIRA CHILDREN.

Each bears a tattoo I.D. number on the palm of their left hand.

They gather around KIYOKO, #25 the oldest, she looks like a fragile five-year-old grandmother - she is in the bassinet with children's dolls at her side. Kiyoko is from an earlier test series.

We meet, KEN #66 a Euro-Asian boy.
BASH #72 is Japanese, and looks like a mini-Sumo.

APPLE #71 is blond and Nordic in heritage, the least morbid of the Akira children. She still maintains the blossom of youth.

#55, is slightly older Japanese and mute. He is known only by his number.

CONTINUED:

KIYOKO
It is clear for play time. Quietly. Kiyotsukete, ne.

APPLE
Yes, Kiyoko.

Apple covers her eyes and begins to count to ten...The other children take their hide-and-go-seek cue and quickly scurry into hiding places around the Nursery. Apple peeks through her fingers and begins to wander around looking for hiding children.

INT. EXPERIMENTAL LABORATORY

A sixth Akira child is strapped to a hard steel lab table. Electrodes on his head and hands connect him to high-tech equipment. This is **TOAD #59**, he is a gaijin, Western with long flowing jet black hair. At the moment he is in excruciating pain. We hear the equipment pulse with a high frequency wail. He cries out.

Across the room we see the Director surrounded by equipment. He is in his lair, he is director of the Akira experiments.

He grimaces with pain as he sets an experimental **AKIRA CONDUIT HELMET** into place on his head. The Director tenses, then relaxes like a junky getting his fix as the helmet comes on-line and connects him to the RNA capacitor which lies beneath the clear floor panels. The RNA capacitor is hard-wired to Toad.

Overtly visible at the apex of the helmet is a blood red super conducting **BIO-CHIP** encased in a band of gold, interwoven with gold circuits. At the center of the Bio-Chip is a glowing crystalline double helix.

The Director smiles at the results depicted on the monitors in front of him. He reels as a surge of Akira flows through him.

Toad's small body arc's in pain, he cries out. For this brief moment the Director begins to develop a visible aura. This is no symbiotic relationship.

A KLAXON sounds diminishing this climax. The Director takes off the conduit helmet, placing it on an equipment console, rubs his head, and leaves the room irked at the interruption.

CONTINUED:

DIRECTOR
Just when I found my stride. No more interruptions!

Apple wanders into the Lab giggling, she spots Toad and quickly adopts a more somber mood. He moans her name softly.

TOAD
Apple.

Apple gets the message, her eyes instinctively seek out the Bio-Chip. We see the tattoo **71** in the palm of her hand as she innocently reaches out to touch it. She focuses her eyes and the Bio-Chip vibrates from her psychic effort and then pops out into her hand. The electronic wail immediately stops and Toad has a look of relief in his eyes.

The two children share a moment together.

EXT. TEMPLE - DAY

The area is deserted. Old newspaper and other debris litter the streets. A strange mechanical hum is heard and suddenly we see a **CARETAKER ROBOT** reflecting the morning light. It moves into place directly in front of the gate of the isolated Temple.

Following quickly are a dozen more Caretakers that sprint into positions around the Temple like cockroaches sizing up a piece of lettuce.

The eery quiet is broken by the ring of a bicycle BELL. A young **GIRL** peddles her bike toward the Temple as her puppy trots happily alongside.

Off to the side, hidden behind a decaying structure, two Clowns see that the girl is in the line of fire and they chuckle.

CLOWN 1
Shikatta ga nai, na. .

Suddenly the Caretakers spring to life, gun turrets emerge and take aim at the Temple. The puppy senses something is wrong and freezes.

CONTINUED:

GIRL
(whistles for the dog)
Dohshta-no? Hayaku. Okureru-yo!

As she stoops to pick up the puppy, a furious salvo erupts from the Caretakers. The wooden roof collapses, an EXPLOSION bursts the Temple into a cloud of smoke and rubble.

From all angles, the Clowns disappear into the expanding dust cloud whooping and hollering. They jump off their bikes and start scavenging through the rubble.

CLOWN 1
Jackpot! This is gonna buy me a weekend in paradise.

As Clown 1 hoists a golden religous icon. The little girl and her puppy calmly make their way through the insanity of the scavenge. It is obvious that this kind of carnage is an everyday occurrence and the child is used to it.

INSIDE COMMAND TRUCK

The Colonel and his command team stare at the bikers scavenging the building like angry bees. Jagger races by, appearing as a blur on a monitor.

COLONEL
Who's this?

The others shake their heads. The techno wiz Lieutenant runs the footage in slow-motion. He selects a freeze frame. His fingers fly across a keyboard sending the image through an optical image recognition program on the computer.

We see a hundred images quickly super-imposed over the distorted freeze-frame of Jagger.

LIEUTENANT
Not in the gang file. He's gaijin, looks second generation.

COLONEL
Another bastard descendant from those cheap American road gangs stupidly imported in the Nineties. The trouble they cause...

CONTINUED:

LIEUTENANT
I've got a count from the building. Infra-red shows nine bodies cooling under the rubble.

COLONEL
Masaru?

The dome on Masaru's hover chair rises revealing his large wizened head. We see that he too is a mutant, an Akira child. Masaru closes and then opens his eyes deliberately.

MASARU
Confirmed Colonel.

LIEUTENANT
The Director is back on-line.

COLONEL
We're finished. It hardly seemed worth the trouble.

DIRECTOR
That is my place to say.

The Director's image blinks out. The Colonel snaps to his men.

COLONEL
Close it down. Move it out.

INT. EXPERIMENTAL LAB

The Director walks back in just as Apple is walking out the far door. The Bio-Chip flashes in her hand. He sees her and screams bloody murder. The Director rushes toward Apple, his arms outstretched.

DIRECTOR
Stop! Number 71!! That is <u>not</u> a toy!

Apple is scared to death. She spins around as he screams and the Bio-Chip goes flying out of her hand flipping through the air.

DIRECTOR
No!

We see Toad close his eyes with concentration and the Bio-Chip disappears into thin air right in front of the horrified Director.

CONTINUED:

DIRECTOR
What have you done?! Where is it?! Do you have any idea what you have done?! Ten years, ten years of my life went into that Chip!! Where is it?! Where damn it?!

In his fury he grabs Apple and shakes her violently, totally losing control. He screams out loud with frustration.

Apple is limp as a rag doll. Suddenly he stops shaking her and carries her gently over to an operating table. He caresses her head, softly moving the hair from her eyes.

EXT. TEMPLE - DAY

Clowns 1 grabs a circuit board just before Clown 2. Clown 2 takes exception and busts him across the nose. A brawl erupts but it is quickly short-circuited by Joker, who bangs the two underlings together like ten pins and takes the circuit board himself.

Suddenly, the Gaijins arrive on the scene. They ride through the gang of scavenging Clowns.

Jagger riding a vintage Indian, bears down on a Clown who has his back to him. The Clown tries to wrest a gilded Buddha from the rubble.

Jagger raises a long pipe, it looks like he's about to split the Clown's head like a melon, but at the last second, he pulls up and just tags him.

As the Clown stands there swearing after him, PeeWee rides by and drops a bucket of paint over his head and lets out a howl.

Jagger zooms ahead, spots a loading ramp, hits it at full speed, and sails off over two more Clowns. We get a glimpse of his prowess on a bike.

In the melee that follows, it is obvious that the Gaijins are just **counting coup**, like the Plains Indians of yesteryear. It's just a game and the winners get the bragging rights.

The Bio-Chip suddenly appears in the air, spinning right in front of Jagger. It smacks him in the face and he falls off his bike.

CONTINUED:

Before he can get up, Joker snags the gold laced prize off the pavement, hops on his bike and takes off.

Jagger quickly gets back on his bike and takes off after Joker. Both gangs get into the chase.

The Gaijins tear through the back streets of Neo-Tokyo in mad pursuit of the Clowns. The twists and turns are breath-taking and it is obvious how good both sides are on their bikes. But, for the most part, the Gaijins easily outride the competition.

As Riv's bike passes over some debris, the front tire blows and he is sent skidding.

Three Clowns immediately surround him. It is obvious they are not going to follow the same gentlemanly rules.

As they circle Riv preparing to grind him into oblivion, Jagger powers in and knocks the three Clowns down like bowling pins. Riv scrambles up behind Jagger and they make their escape.

JAGGER
Thirty minutes, everyone at Harukiya.

As soon as they're clear, he drops Riv off at a street corner and takes off again after Joker.

ANGLE ON SIDE STREET

A LONE RIDER (**KANEDA**) watches the action. He sits astride an amazing, futuristic Power Bike. The bike is long and low like a chopper, completely encased in an aerodynamic body.

Kaneda peels out boldly cutting Joker off. His move gives Jagger time to catch up.

Kaneda is older, Japanese and dressed in worn racing leathers. Clearly <u>not</u> a Clown, he nods a salute to Jagger as he burns rubber and speeds away.

Joker is now easily within reach. Jagger literally reaches out, grabs hold of Joker and slams on the brakes. Joker is slammed onto the street while his bike flips end over end into a brick wall and explodes.

Jagger snatches the Bio-Chip back from Joker who is already screaming about his ruined bike.

CONTINUED:

JAGGER
Nice of you to hold onto this for me. Glad to know you care.

JOKER
Suck my shorts!

The roar of Jagger peeling out drowns out most of Joker's relentless insults.

INT. NURSERY

The Dolphins leap in their tank sending thunderous splashes against the aquarium wall.

Efficient lab technicians roughly place the children into their **WORK-STATIONS** as the Director observes. Apple's Work-Station is noticeably empty.

The Director signals a technician and a mind-numbing brand of MUZAK fills the room. The children are immediately drawn to the 3-D wrap-around screens which come to life.

Each of these "Akira-awakened Children" is kept on a very short leash by the "Mutasia" feedback from the Work-Stations. They are mesmerized like junkies getting their fix.

The children focus their psychic energy on brightly colored organic looking computer images. The images transmute into the double helix of a DNA strand.

DIRECTOR
(barking)
Now! All of you! Wake up! Play time is over, indefinitely! Bring back my Bio-Chip.

ANGLE ON CONTROL TOWER

High overhead, from a glass-enclosed tower, we look down to the Director and the children. The Director nods to a **TECHNICIAN** who boosts the power on the MASTER CONTROL CONSOLE. The pitch and volume of the strange Muzak rises in tandem.

EXT. DOWNTOWN NEO-TOKYO - DAY

Jagger rides slowly down the sidewalk weaving through an eclectic throng of pedestrians. He pulls into a blind alley and up a delivery ramp. A tough looking security guard accepts a bribe and Jagger rides into a freight elevator.

ANGLE ON FREIGHT ELEVATOR

He presses the button for 40, the highest numbered floor. The Indian idles loudly in the confined space. A tone precedes the arrival at each floor. Jagger releases the clutch, his rear wheel screams, and he bolts forward through the door just as it opens.

INT. CORPORATE HALL WAY

Jagger rides right into the door marked "roof," knocks it open. He rides up a flight of stairs, bursts open a door and he's on the roof.

EXT. ROOF TOP - DAY

He guns the engine, and speeds toward the edge of the roof. He slams on the breaks, sliding right up to the edge. Jagger takes in the city view with the shimmering sea in the distance.

He reaches into an air vent and takes out a can of beer. The can is self cooling -- he flips the metal tab and it chills the whole can. We see beads of condensation form on the can as it cools on the Indian's fuel tank.

Jagger stops and chugs the beer, then crushes it in his hand.

He slams the can down another air vent. We hear someone slowly clapping over the sound of the can bashing it's way down forty plus stories of air shaft.

She is Japanese, an elegant **EXECUTIVE**. She walks over to Jagger, puts her arms around him and slides a hand down inside his jacket and squeezes him tight. She leans in, lightly licks and then bites his ear.

EXECUTIVE
It's been a long time. What brings you to the top of the world?

CONTINUED:

JAGGER
What do you make of this?

Jagger pulls out the Bio-Chip and she skillfully snatches it from his hand and walks a few steps away.

EXECUTIVE
Wet-ware, an R&D chip, custom built, it's a prototype. Intriguing crystal structure. Top talent material. Who did you steal it from? Sebu? Mia Moto? Jackson? I must say, I'm very impressed.
(starting to pocket the chip)
I'll take it. How much?

Jagger pulls a strip of leather loose from his pony tail, rides over and plucks the Bio-Chip out of her hand, strings it on the length of leather, and drops it around his neck.

JAGGER
Not for sale. Not yet. No hard feelings but this is one time I'm gonna get a second opinion. I want too know what I'm selling before I sell it.

EXECUTIVE
All the business we've done and you still don't trust me?

JAGGER
Give me a reason to and maybe I will.
(holds chip into view)
I get the feeling this could be my good luck charm.

EXECUTIVE
If that's as hot as I think it is...you're gonna need it.

Jagger rides full speed to the other side of the roof and skids to a stop causing a few pieces of gravel to shoot over the edge. We follow the gravel down.

ANGLE ON ALLEY

As the gravel hits the ground, a shadow emerges from the alley and creeps down the street hugging the store fronts. We see the cloaked figure of a WOMAN.

She dives down an old delivery chute.

INT. DELIVERY CHUTE

We slide down the chute with the girl.

INT. TUNNEL

The feminine figure uncovers a **FLYING POWER SLED** mounts it and begins careening through the underground infrastructure of the city.

Suddenly, the sled slides to a stop. She dismounts and enters another passageway and into a den filled with video monitoring equipment.

A lone **ENGINEER** mans the station. The mystery woman removes her cap and we meet a strong beautiful Japanese girl of 20, **ANDREEN.**

The two spies concentrate on the monitor screens in front of them. They are watching the Nursery.

They look at each other knowingly. On the monitors we observe the Akira children in their Work-Stations.

ANDREEN
What's so urgent?

ENGINEER
They're pushing ahead of schedule. One more thing. Before the session started, the children were playing. This time, something happened.

ANDREEN
I'm listening.

ENGINEER
The Director was screaming about some Bio-Chip, and then there was a power surge. My guess is the mutants got into the Director's hardware.

CONTINUED:

ANDREEN
So, where is it?

ENGINEER
Where does anything go when these freaks do their thing? They flushed it. It's gone, vanished right before the Director's eyes.

ANDREEN
A Bio-Chip...Slow down and tell me exactly what it looked like.

Andreen turns to a video monitor and we...

CUT TO:

INT. BUDDHIST TEMPLE - DAY

Andreen's image appears on a large wall monitor.

Revealed is the person Andreen is addressing. Dressed in a magnificent kimono, looking like the dowager Empress of China, **LADY MIYAKO**.

A GONG sounds and a processional of temple nuns in bright red and white gowns marches to the front of the temple and forms a waiting line.

Miyako smiles knowingly to Andreen.

ANDREEN
Lady Miyako, I have urgent news.

LADY MIYAKO
I know.

EXT. HARUKIYA - DAY

Jagger rides up to a graffiti marked door in a trash filled alley. Above the door, a broken neon sign buzzes incessantly.

Jagger boots the door open and we move with Jagger down the stairs and into the subterranean dive.

INT. HARUKIYA (NEO-TOKYO PUNK BAR)

This bar is decadence personified. This is the Gaijins' home turf and hangout.

CONTINUED:

As Jagger orders a beer from **RULE**, the big burly bartender, a cute twelve year old **GROUPIE** walks over and makes her play. Immediately following behind her is her jealous **BOYFRIEND**, ready to get in Jagger's face.

GROUPIE
Hey Jagger, Kumi wants to play.

JAGGER
Then go find a sandbox kid.
(to boyfriend)
I think her diapers need changing.

BOYFRIEND
Oi! Nani surun da?

Jagger drops him with one straight right. He walks over to the video jukebox and plays a tune. As he is looking over the other titles, PeeWee pops in.

PEEWEE
We're all here.

As the Gaijins are moving to a booth, PeeWee sees the Groupie and gives her a pat on the rear as he walks by. She slugs him.

RIV
What was that you were after?

JAGGER
(pulls out Bio-Chip)
Look, don't touch.

RIV
I've seen better. Bigger too.

JAGGER
(puts Bio-Chip back)
Right. Any of you guys see that other rider.

CASE
What other rider?

JAGGER
The dude on the custom rig. Cut Joker off like a real pro. If I didn't know better I'd say it was Kaneda.

CONTINUED:

CASE
Kaneda? He's just a myth.

JAGGER
Maybe, maybe not. Whoever he was he rode like a legend.

EXT. ISLAND LAB COMPLEX - DAY

The Colonel's paramilitary motorcade rolls off the Island access bridge winding through a group of buildings in the Director's Lab Complex.

INSIDE ARMORED CARRIER

The Colonel and Masaru gaze out of their respective windows. Masaru lets out a pined sigh.

COLONEL
I sympathize my friend, we'll make this visit brief?

MASARU
It is difficult for me to be so close to my old Work-Station. The "mutasia" is very strong.

COLONEL
I had hoped your rehabilitation was complete, Masaru. Nevertheless, allow me help.

Masaru, beginning to shake, pulls out a **VIRTUAL REALITY HELMET** designed to cover his eyes and ears.

In his panic Masaru is unable to place it on his head. The Colonel places the Virtual Reality helmet on Masaru's head.

COLONEL
Better?

MASARU
Yes, thank you. Still, I would prefer to stay in the garden.
(a silent communication)
Kiyoko awaits. By the way, I sense no danger. For you, that is.

CONTINUED:

The Colonel nods to two **SOLDIERS** who guide Masaru and his hover-chair out of the vehicle as it stops and down the ramp.

The Colonel leaves his guard and walks into the modern lobby.

ANGLE ON LOBBY

The Colonel strides through a Lab Security check point and towards an elevator which immediately opens.

INSIDE ELEVATOR

The Colonel turns over his wrist and casually removes a thick steel pin from the band. We see this is one of twenty. With a smooth natural move, he presses the **PIN HOLE CAMERA** into the wall of the elevator. As he presses it in we -

CUT TO:

INT. MOBILE COMMAND TRUCK

The Lieutenant watches as a monitor shows a super close-up of the Colonel's palm as he completes installation of a 'pin.' He pushes it into the wall of the Director's meditation room.

On a bank of monitors in the command truck, we see a dozen views of the Director's Nursery and Lab revealed through these covert miniature cameras.

ANGLE ON MASARU

Masaru, now composed again, removes his Virtual Reality helmet and from his POV we see the last bits of a 3-D computer graphic image of a naked Kabuki dancer inside the helmet's eye screens. We also hear a bit of the nursery audio from the helmet's headphones.

We see Kiyoko in a stroller of sorts with two Japanese **NURSES**. Kiyoko's skin is so pale, it's almost blue.

A Nurse pushes the helmet into a storage compartment of the hover-chair.

INT. DIRECTOR'S WINDOWED MEDITATION ROOM

The Colonel stands at the floor to ceiling window looking down upon Masaru and Kiyoko as they are pushed by the Nurses, somewhat like children in the park with their nannies. The Colonel turns to find the Director sitting, meditating in one of two plush executive chairs.

DIRECTOR
Please be seated, Colonel.

Silently, rolling his eyes, the Colonel takes the other.

COLONEL
I won't be here long enough to get comfortable. Just tell me what's on your mind.

EXT. SCULPTURE GARDEN

The garden shows no signs of organic life. The sculptures are stone and metal, cold and harsh in design, surrounded by rock, concrete and gravel.

The Nurses softly speak Japanese to each other in the background.

Masaru gestures for the Nurses to stop and points at a particular sculpture.

KIYOKO
I am worried. It grows harder to reach you.

MASARU
I have felt this.
(takes her hand)
But, for today, we are together again.
(points at sculpture)
As I recall this one was your favorite.

KIYOKO
I am moved by it, but I have something new to show you today.

CONTINUED:

Kiyoko lifts her frail arm and points to another sculpture. It is abstract and not particularly noteworthy.

KIYOKO
Please observe the shadows, the light.

As Masaru stares at the sculpture, Kiyoko raises her hand and uses her psychic power to move the shadows gradually revealing an image of Jagger. The Nurses stop their incessant background chattering.

KIYOKO
You must help bring this one to our Nursery. It could make our lives so much happier, particularly the younger children. Tell no one of this, the Director is watching.

Masaru nods knowingly.

BACK TO SCENE

The Director is now standing at the window watching the procession move through the garden with Neo-Tokyo beyond.

He places his hands on the glass, blocking the sun from his eyes. As he speaks, the Director closely scrutinizes the back of his hands like he has never seen them before.

The back light from the sun causes the Director's left hand to appear slightly translucent; the bones of the hand are visible, white on red. The right prosthesis hand appears evenly translucent, almost black. The Colonel walks up to the window.

COLONEL
From this distance the city seems almost pristine.

DIRECTOR
We do know differently, don't we? What is it you are looking for. What do you want, Colonel?

CONTINUED:

COLONEL
What are you after Director?

DIRECTOR
(too strong)
What I wish you to do is place scanning crews on the street. I have...misplaced something. I consider it irreplaceable. There is a time frame in which it must be found. You have thirty-six hours.

COLONEL
(aggressively)
I'm not certain how this suits my duties. Perhaps you can explain.

The Director scans the grounds below and we see Masaru, Kiyoko, and the Nurses from above.

DIRECTOR
I am considering reconditioning Masaru for the next series of experiments. Would this suit your duties?
(beat)
Do not fail me, Colonel.

The Colonel looks down on the procession and steps back to take his seat again.

EXT. SIDEWALK VENDOR - DUSK

Neon lights blink on, painting store fronts up and down the street. The neon depicts name brands in various languages.

Jagger is sitting on his bike hiding behind a street vendor's awning. Two police motorcycles escort a **SCANNING TRUCK** down the street towards him.

The scanning truck slows and the antenna on top points ominously in Jagger's direction.

INT. SCANNING TRUCK

Two 'bonehead' TECHNICIANS take off their headphones and turn away from the monitors.

CONTINUED:

DRIVER
I'm starved; let's stop for a snack.

TECHNICIAN 1
Alright, let's grab something here.

They don't even notice when the monitor readouts begin to peak. The truck stops.

ANGLE ON DRIVER

The driver hops out and slowly, calculatingly, approaches the vendor's stand.

But all he wanted was a pair of squid on sticks. With the wriggly creatures in hand, he jumps back into the truck and drives off.

Jagger breathes a sigh of relief, grabs a steaming bowl of noodles in front of him and wolfs it down in one gulp. He rides off in the opposite direction. The antenna continues to track him.

INT. NURSERY - NIGHT

Toad sits up from between the legs of the giant Teddy bear. The other children sleep in the background.

Toad begins to meditate.

EXT. PENCIL BUILDING - NIGHT

Jagger pulls up to the narrow building, hops off his bike and charges four flights up an exterior spiral staircase. When he reaches the top, the door is ajar. He races in, forgetting to take off his boots.

INSIDE JAGGER'S FLAT

As soon as his boot hits the tatami he realizes...

JAGGER
Kuso--!

He turns around and kicks off his boots sending them flying against the kitchen door.

Jagger finds that the flat has been trashed. He surveys the damage slowly. There's graffiti and spray painted clown faces everywhere.

CONTINUED:

He dashes for the bedroom. Amongst the chaos, he searches desperately for something. He finds it, an aluminium picture frame with the photo of a young woman holding a boy. It is smashed. Jagger throws it on the bed grabs his boots and dashes out.

EXT. PENCIL BUILDING - NIGHT

He madly tries to put on his boots as he careens down the spiral staircase.

BACK IN JAGGER'S FLAT

After he leaves, the picture frame slowly goes back together. A **SPECTRE** (a translucent ghostly image of Toad) removes his hand from the picture frame, then disappears.

EXT. STREET - NIGHT

Jagger mounts his bike and tears away with reckless anger. He spots a Clown hiding in the shadows on an adjacent street. Jagger sets out after him.

He rides in anger, terrorizing pedestrians that get in his way. He gradually gains on the Clown, running a miniature delivery van off the road.

An elderly "SWEET POTATO" **VENDOR** is peddling his battered bicycle cart on a side street, hawking through his bull horn.

POTATO MAN
Yaki-Imo! Yaki-Imo!

Jagger rounds a corner chasing the Clown onto the side street. The "sweet potato" man is much too close for Jagger to avoid. In desperation, the vendor swerves off the road and crashes into a messy storm gutter.

As Jagger disappears down the road, the "sweet potato" man is left juggling his wares.

Jagger slashes his bike down the winding streets of a deserted factory area. He is joined by a disquieting image that seems to be riding beside him. As he looks around, he can't quite make out this SPECTRE, but we can.

CONTINUED:

The ghostly image of Toad is now riding on a Spectre motorcycle which is way too big for him.

Jagger maneuvers wildly, looking around as though he sees the Spectre out of the corner of his eye.

He slams on the brakes and lays his bike down on the street. He is immediately on his feet ready for a fight.

JAGGER
O.K., who is it? What do you want!?

INT. NURSERY

Toad sits cross-legged between the legs of the giant Teddy bear. His face is relaxed and he smiles reaching out to Jagger on a psychic level.

The dolphins in the tank swim around actively. We hear the sound of the other Akira children breathing and snoring.

BACK TO SCENE

Crates and street debris start to float in the air around Jagger. Two rusted-out cars come to life, an eerie light emanating from their interiors. The cars smash into brick walls blocking his path and showering him with sparks and streamers of light.

The streamers of light begin the transition into a computer generated 'GAME SEQUENCE.'

COMPUTER GRAPHIC GENERATED SCENE

Jagger and Toad become psychic buddies in this scene which will be visualized as an animated high resolution Sega-style video game.

Computer graphic images (**CGI**) will narrate the following:
1. The street begins to roll threateningly toward Jagger with the intensity of a giant ocean wave.

2. After the wave "breaks" over him, the entire screen is filled with an organic image of the red and gold laced Bio-Chip.

From his new POV on the roof of a skyscraper at city center, the Bio-Chip becomes transparent and the expanse

CONTINUED:

of Neo-Tokyo is revealed as a virtual-reality grid all around him.

3. Roto-scoped enhanced versions of Jagger and Toad race sleek modern Power-Bikes off the roof and down the side of the building. Lightning surges from the bikes.

Tracer colors mark the Power Bike's vectors as they weave to avoid computer terminals which smash through windows blocking their path on their way down the skyscraper.

4. Once on the street they ride through the sim city (simulated city). The riders must fight off Clown bikers who swoop in and attack from time to time.

Each time Jagger or Toad runs a Clown off the road, their own bikes are super charged and they go faster and faster.

5. A giant shimmering deck of **3-D Holographic Cards** tumbles end over end down the street towards them. They ride right into the image depicted on the front Holo-Card, a Neo-Tokyo street scene.

6. As Jagger and Toad ride through each "Holo-card," there is a transition, like driving through an open window. They reach different levels and locations within simulated Neo-Tokyo; each is depicted on the Holo-Cards.

7. Jagger and Toad grin from ear to ear as they maneuver up the sides of buildings to avoid the vacuum like Work-Stations. Like giant milking machines they suck in the surrounding segments of the Sim City.

INSIDE THE NURSERY

Toad smiles, holding his hands out steering like he is on a motorcycle. His hair blows out behind him. The dolphins in the aquarium playfully swim under their ultra-violet night light.

BACK TO CGI SCENE

8. As they ride through the "Nursery Holo-card" our riders are slotted at "warp speed" across a secret access bridge to the Nursery Island and through a maze of buildings. They must jockey to avoid automated robotic security drones and bursts of automatic gun fire.

CONTINUED:

9. Toad leads the way as they smash through an electrified grate into a giant drain pipe which injects them right to the heart of the Experimental Lab.

Jagger recognizes this Holo-card and takes the lead. The card is a pulsing animated likeness of the golden Bio-Chip which is hanging around his neck.

10. On the flip side of the Bio-Chip Holo-Card the image of THE DIRECTOR is revealed and now flips menacingly toward them. With a successive flip, the backside now depicts another shimmering hologram image, a MONSTER. Jagger and Toad split off in opposite directions to avoid the monster which takes swipes at them.

SMASH CUT:

ANGLE ON JAGGER

Suddenly, back in live action, Kaneda is alongside. Kaneda's sleek modern bike is the reality of the Power Bike from his vision. It has the stance of a panther it sits low like a Harley, aerodynamic beyond belief it has an incredible array of gauges. Jagger is totally dazed.

KANEDA
Snap out of it.

JAGGER
What's going on?

KANEDA
I'll tell you later. Just pick up your horse and follow me. You have to know, every cop in town is looking for you.

JAGGER
Me? Why?

KANEDA
Seems you're a popular guy.

Jagger shakes off his daze and nods to Kaneda, picking up his bike. The left exhaust is crushed but he gets it started and they take off.

KANEDA
Guess I should introduce myself. Name's Kaneda.

CONTINUED:

JAGGER
(shouting over the engine)
First time I've met a myth!

KANEDA
We don't get moving, you're gonna be one yourself.

As they turn a corner, they practically run into a Security Police scanning truck. Its motorcycle escort is cut off from following them as the truck swerves into a building entirely blocking off the narrow street. The antenna on the roof swings around tracking Jagger and Kaneda.

ANGLE ON SCANNING TRUCK

The driver of the truck radios HQ.

POLICE DRIVER
SCV 23...target acquired at 1900...two bikers, we were unable to maintain surveillance due to...ah, pre-curfew traffic conditions.

ANGLE ON KANEDA

He leads Jagger on a short, fast, twist and turn through the urban metropolis. They approach a bleak looking technical high school and ride right up the steps. Kaneda rams through the chained front door with Jagger close behind.

JAGGER
Wait a minute, this is a school, I hate school!

KANEDA
A mind is a terrible thing to waste.

INT. NEO-TOKYO TECHNICAL SCHOOL - NIGHT

Their engines thunder in the confined space, tires squeal on the tile. They ride down two flights of stairs and into the school's well-equipped automotive shop. They kill their engines.

Kaneda walks over to Jagger's bike to look at the crushed exhaust pipe. Kaneda moves a winch into place and hoists Jagger's bike in the air.

CONTINUED:

KANEDA
That's two you owe me. Roll that torch over here.

JAGGER
Rumor has it you're dead.

Kaneda cuts his finger on a sharp piece of the exhaust pipe. He licks the wound.

KANEDA
Ghosts don't bleed. Think of me as your guardian angel.

JAGGER
(leans against Kaneda's bike)
Really, so what is this service gonna cost me?

KANEDA
Your life. I'm gonna help you keep it. Watch the paint.

JAGGER
(touches Kaneda's bike)
Nice, very nice. Take it for a spin?

KANEDA
In your dreams.

JAGGER
Funny you should say that. That's exactly where I've seen it before. So how about it?

KANEDA
It's balanced and keyed so only I can ride it. Besides, you don't have time for any joy rides.

JAGGER
I can take care of myself.

Kaneda, shakes his head and ignites the torch using too much fuel to emphasize his point.

INT. COUNCIL ROOM

In a vast board room resembling the United Nations Security Council, the rulers of Neo-Tokyo have convened an emergency session. A lavishly appointed dinner

CONTINUED:

meeting. Present are POLITICIANS, INDUSTRIALISTS, and the STATE RELIGIOUS LEADER. The Colonel is prominently placed. We join the session and meal in progress.

BUSINESSMAN
Our guiding principal has always been to provide for the progressive well being of the citizens of Neo-Tokyo. However, the last fiscal year has seen diminished growth for our economy due to the embargo. Seeking greater international harmony, we have unofficially promoted so-called black market industrial procurement through overseas agents...

The board members are slurping and smacking their lips. This is distasteful to the Japanese members. SERVANTS are keeping each of them well serviced.

SCIENTIST
(cutting him off)
Ridiculous! If we don't find new sources for raw materials aside from paying ransom to scavengers, we cannot possibly continue to keep the breeder reactors maintained. This city is falling apart! You politicians and businessmen want everything...to keep the infrastructure running and feed the population! What about a commitment to human priorities.

POLITICO
(cynical aside)
If the Colonel continues to let these cycle gangs run wild, the population problem is going to take care of itself!

The doors to the chambers open and the Director makes his entrance. Silence erupts as everyone turns to watch him. Fear moves through the room as he speaks.

DIRECTOR
Gentlemen, gentlemen please go on with your meal. You know as well as I, that after the devastation caused by the Akira, uh incident...

CONTINUED:

ENVIRONMENTALIST
Incident?! Millions were killed in that experiment gone mad. How many years has it been, and we're still picking up the pieces.

DIRECTOR
(ignoring; continuing)
...the surviving world community cut us off. We can make do until alternative energy plans come to fruition. The "Project" is on schedule. You supported my motion to put the Security Police under my direction and the Abbot's...problem has been all but eliminated. Allow me to continue my experiments unhindered for just a bit longer and all your power needs will be met.

The Colonel bristles. It is apparent that he does not have much respect for this ruling body.

ENVIRONMENTALIST
(To the Director)
Still trying to catch Akira in a bottle, are you? Madness! Madness!
(To the Counsel)
Haven't we learned our lesson yet? It's these experiments which have brought on our troubles. I say we stop and let the rest of the world know we will follow their direction.

ALDERMAN
(sub-titled as he speaks Japanese--angrily)
I cannot take anymore of this! And why are we all speaking in English? I have had enough of the rest of the world telling us what to do. Japan for the Japanese, that is what I say. And we can start by getting these foreigners off of our Supreme Council!

The old man is booed and hissed from the podium. He leaves the room in a huff as the Director speaks over the noise. He brings order to the room.

CONTINUED:

DIRECTOR
It is true that my predecessors, whom the Colonel knows all too well, let things get out of control. That is why you placed me in charge. I am in control of the situation. The experiments are completely safe, my progress dramatic. Only this level of power will allow us to resume trade with the outside world. Assuming it is something my esteemed colleagues from the business community still knows how to do!

BUSINESSMAN
Come now, Director. Without our support, you'd be back at the university fighting with the other hack scientists for grants to catch fireflies! Hear this! If this new power source is not secured soon, the plug will be pulled.

It is the businessman's turn to leave in a huff. It is total chaos now as the ABBOT rises to speak.

ABBOT
Gentlemen, gentlemen...it has come to pass that those who have turned from God and sought salvation on the throne of temporal power and...

This is too much for the Director and he makes his exit. The Colonel sits ramrod straight in his chair making delicate swans out of his note paper.

ANGLE ON GRAND LOBBY

The massive doors to the counsel chambers swing shut behind the Director. The Businessman is waiting for him. As the Businessman tries to speak, the Director slams his artificial hand against his mouth. Blood starts to flow and we a hear muted moan.

DIRECTOR
They have no right, they have never felt Akira. But they shall know it soon enough.

CONTINUED:

Furious, he hurls the Businessman onto the floor and moves across the lobby. We see his ecto-skeleton bite into his flesh with every stride.

EXT. NEO-TOKYO STREET - NIGHT

Jagger, his bike repaired, rides with Kaneda through the streets.

JAGGER
You do good work. Thanks.

KANEDA
It's all part of the service.

JAGGER
I'm not looking forward to the bill. Where are we going anyway?

KANEDA
Someplace quiet. Someplace safe.

JAGGER
I still don't get why you're doing this for me. What's in it for you?

KANEDA
Peace of mind.

JAGGER
This is a Zen thing, isn't it? Cool.
(sees something ahead)
Baka...

Jagger sees three Clowns speeding across an intersection. The laughing Clowns taunt numerous pedestrians. Jagger immediately rooster tails around the corner in pursuit. The Clowns spot him and speed up. Kaneda catches up and waves for Jagger to break off.

KANEDA
Forget those punks!

Jagger ignores Kaneda's cry. Two Clowns split off left, Jagger stays on the third. Kaneda screeches to a stop and watches Jagger disappear into the night.

ANGLE ON LIMOUSINE

The Director's limousine takes him winding through the back streets of Neo-Tokyo. Neon advertisements reflect off the polished chrome and tinted glass. The limousine moves through an intersection perpendicular to the Clown with Jagger in pursuit.

INSIDE LIMOUSINE

It looks like the Clown is going to ride his bike right into the back of the limousine.

BACK TO SCENE

The Clown skids sideways slamming into the side of the limousine in order to brace a high speed ninety degree turn.

INSIDE LIMOUSINE

The impact throws the Director off the seat leaving him shaken.

BACK TO SCENE

Jagger is trying to power slide his bike and make the turn. He hits a slick and loses control - it looks like he's history, about to smash into the limousine.

JAGGER
Oh, man!

Keeping his cool, Jagger guns the engine trying to pull away from disaster. No go, he closes his eyes and screams. His image fades. Jagger and his bike pass right through the limousine...right through the Director.

ANGLE ON DIRECTOR

The Director slides back up into a corner of the massive rear seat, completely unsure of what he just experienced.

DIRECTOR
Parasites!

He appears like a viper ready to strike.

BACK TO SCENE

The chase roars on. He lost only a few lengths on the Clown and is beginning to catch up.

ANGLE ON LIMOUSINE

Just past the intersection the limousine pulls to a stop in a narrow run-down alley. Two OLD MEN play checkers while sitting on crates in front of a narrow doorway. They don't even look up as the Director makes his way into the doorway.

INT. FORTUNE TELLER'S - NIGHT

An **APPRENTICE** closes the outer door behind the Director, activating a variety of electronic devices which seal the door for security and privacy.

Amidst the shadows sits a bizarre and unique character, an **ORACLE** (FORTUNE TELLER). He is shuffling a strange deck of Tarot cards.

As he shuffles the deck we glimpse flashes of shimmering light. He leans close to a small table and turns over a card from the deck which glows beautifully with a strange light.

These cards are the 'hard-copy' of the **HOLO-CARDS** from the "game" sequence. The Director is intensely focused on the Oracle's every action. We see that superstition is his weakness.

As the Fortune Teller deals the cards in a pattern, he speaks in a monotone without resonance.

ORACLE
Kiyoko...Apple... Lady Miyako...ah, the Virgin...AKIRA...My - my.

The middle card, labeled #28 AKIRA is an ornate, surreal image of a small boy. Other cards are laid out completing a pattern.

ORACLE
The Colonel, Masaru...

Laid out on the table together, they form a pyramid without a top.

CONTINUED:

ORACLE
Something has happened...they have been naughty, haven't they?

He spreads the remaining cards on the table.

ORACLE
Choose.

The Director picks a card and the Fortune Teller places it onto the top of the pyramid. At first the card is black and then it shines into focus. The card is "The Outsider". It depicts a likeness of Jagger riding the Power Bike.

ORACLE
...the Outsider. You have a rival, sire.

DIRECTOR
(with apprehension)
An Outsider...my rival...
(realizing; stunned)
He is the rogue. Akira awakened and in full control. Tell me how to defend myself! How to control him! Help me to prepare! You must show the way.

The Fortune Teller does not answer. He bends his head forward in deep concentration.

F/X TRANSITION:

The holographic Tarot card of The Outsider becomes a table top 3-D image of Jagger racing the street on his Bike. The image fills the screen and becomes live action.

MATCH DISSOLVE:

ANGLE ON JAGGER

As Jagger draws close to the Clown he bumps the rear wheel of the Clown's bike. The Clown pulls a long wrench out of his belt and swings, trying to knock Jagger's head off.

As Jagger pulls alongside him, the Clown swipes at him again, barely missing. The swing throws the Clown

CONTINUED:

slightly off balance and Jagger seizes the moment and slides the tail of his bike into the Clown's. The Clown loses control and goes down.

Jagger screeches to a stop, dismounts, throws off his helmet and runs across the intersection for the downed biker. Along the way, he rips a pole holding a street sign out of the sidewalk.

CLOWN 3
Ch-chotto-matte! Gaijin, stop!

But the look in Jagger's eye says he is done for. Jagger winds up with the pole like a golfer.

A CLAMOR approaching quickly. Jagger looks up puzzled. The sound grows nearer and soon we see a large procession headed toward him and the Clown. Jagger is too far away from his bike to get away.

Fifty semi-naked YOUNG MEN clad only in fundoshi (loin cloths) and carrying torches are CHANTING as they carry a large shrine down the street. Three others beat a large TAIKO (drum), driving the marchers on in a frenzy.

YOUNG MEN
Wa-shoi! Wa-shoi! Wa-shoi!

The shrine is garish in gold and purple with a gilded icon looking down from the crescent. We gradually realize that the icon is alive. It is O-han, a beautiful young maiden.

Her eyes stare ahead, oblivious to the din around her. Jagger is transfixed as is the downed Clown.

The processional draws close. O-han's eyes move and stare straight into Jagger's. He finds that he is still holding the pole and drops it.

Jagger's eye contact with O-han is hypnotic. Gradually, the beauty is transformed into an old hag -- not frightening, but strangely intriguing. It is Lady Miyako visiting Jagger through her medium. She lifts her hands as if giving a blessing; we note the Akira test number **19** tattooed on her palm. She moves her mouth as if speaking but no sound comes out.

The sky is suddenly filled with beating wings. A squadron of Police helicopters is moving in. Their spotlights sweep the ground, burning brilliant white

CONTINUED:

across the torch lit procession.

Lady Miyako's image disappears. O-han remains to face the danger.

The Clown runs for it, but is quickly cut down by machine gun fire from a landing helicopter.

From side streets, tanks and troop carriers advance ahead of water cannons. There's no way out. The cannons open fire and the shrine bearers are scattered like newspaper before the wind.

The shrine topples and Jagger moves to rescue the human icon. Before he can reach O-han, he is grabbed by the Security Police.

JAGGER
Hey, let go. I'm not with these Buddha-heads!

Others move to capture O-han. As they do, the Colonel, accompanied by Masaru (in his hover-chair), move down the ramp of a military helicopter.

MASARU
I am certain this acquisition will please the Director, although I do not see how this figures into our other, more pressing search. I was under the impression our business was to seek a thief of technology rather than providing for the Director another virginal plaything.

COLONEL
The Director be damned!

MASARU
It is my heart's desire, although, let us try not to be damned as well.

O-han is carried into the Colonel's helicopter. Jagger is roughly herded into a paddy wagon along with a large group of rioters. He checks to make sure the Bio-Chip is tucked inside his shirt.

Kaneda pulls up and sees Jagger being taken away by the Security Police. His expression lets us know he is very worried.

INT. COURTHOUSE HOLDING CELL

Jagger is led into an over-crowded courthouse, along with a motley collection of bikers and derelicts.

He spots a DRUNK BUSINESSMAN passed out on a bench and wedges in next to him.

JAGGER
Hey, how's it goin', Ojiisan? Long time, no see.

He puts his arm around the Businessman and pulls a device from a utility pocket inside his left boot. It's the size of a digital watch. Jagger moves the device over a spot on the base of the Drunk's neck and a number appears on the digital readout. He taps a new number into the device and presses it against the Drunks neck. The blue arc from a small electrical shock jolts the man awake.

INT. DIRECTOR'S INNER SANCTUM

We scan the immaculate room, it is simple and windowless. The walls and ceiling are upholstered. Compact computer terminals and sleek remote control units are strewn about.

In the bedroom alcove the Director rocks in tortured sleep. He wakes up in a cold sweat and reaches for something on the night table -- the Outsider Holo-Card.

EXT. POLICE HEADQUARTERS - DAY

Establish the HQ with several Caretaker Robots patrolling the grounds.

INSIDE THE COLONEL'S OFFICE

On the photo gallery wall behind him, we see a photo of the young Colonel, holding George Bush's head as he vomits on the Prime Minister of Japan. Another photo shows him with Saddam Hussein at a Hawaiian luau. Etc...

A video phone beeps and comes to life showing a caller's code on the screen. The Colonel touches a desk top console and the Director's face appears on the screen.

CONTINUED:

DIRECTOR
Tell me you have found it.

COLONEL
No Director, but you will no doubt be pleased with the outcome of last night's operation.

DIRECTOR
Yes, excellent Colonel, but I need you to open a new net immediately.

COLONEL
Priority? Covert or man-hunt?

From the Colonel's POV, we see a head and shoulders view of the Director on the monitor screen of a video phone. The Colonel operates a remote control and the view on the monitor changes to a tight shot.

DIRECTOR
Priority. Identification and location.

With another touch of the remote control, the view on the monitor changes to a super close-up of the Director's eyes.

COLONEL
(sarcastic)
Director, your eyes are bloodshot, have you been getting enough REM?

DIRECTOR
My dreams are not your concern, Colonel.

ANGLE ON DIRECTOR

The Director holds up the Holo-Card for the Colonel to view.

ANGLE ON COLONEL

On the monitor in the Colonel's office we see an insert shot of the Holo-card. With another touch of the remote record and print functions are activated and a hard copy pops out almost immediately from his tiny desktop

CONTINUED:

computer. His sidearm lays next to the computer, it is the larger of the two.

COLONEL
What are we talking about here, fortune tellers?

The Colonel squints at the reproduction and then at the freeze frame of the Holo-Card close on.

DIRECTOR
Our thief is gaijin, apparently one of those wretched motorcycle delinquents. Use Masaru. He has a talent for this kind of work. I do trust you understand the fragile nature of this operation.

COLONEL
(half to himself)
Sweet dreams, Director.

The screen goes black and the Colonel gazes at the reproduction of the Outsider card. He touches an intercom.

COLONEL
Major, put some eyes on sectors 19 through 63. I want you to personally set up check points and surveillance.

MAJOR
Sir! Designations and targets?

COLONEL
One, adolescent, male, gaijin, about twenty, most likely a motorganger. I'll feed a visual through the net. Have your Lieutenant contact me when the target is sighted.

The Colonel uses his remote to bring the recorded video of the Holo-Card back onto his screen. He touches another button on the remote.

SUPER: SEND NET-WIDE over the Outsider's (Jagger's) image.

INT. LAB

The Director uses a stylus to make a design modification on a nearby lap-top computer. He then uses a pencil sized hand laser on a crude blue Bio-Chip labeled #71-A.

He snaps it into place on the conduit helmet which is sitting on a mannequin head.

DIRECTOR
(to himself)
Fools and incompetents! I can see I will have to deal with this Outsider myself.

INT. COURTROOM

The prisoners, including Jagger and the Drunk are led into the courtroom.

BAILIFF
Come on, you scum. Barf on me again and you'll be having it for breakfast.

DRUNK
(with hangover)
Ah, gimme a break, occifer. I was just celebratin' my birthday with associates from the company.

BAILIFF
Get movin', alla ya!

As the proceedings begin, Jagger notices one of the rioters from the shrine.

JAGGER
Hey, what happened to your girl?

RIOTER
They don't go after our Priestesses to put them in jail. Those were the Director's men. Her prison will be a little more graceful but no less confining. Certainly in the end her punishment will be the worst.

CONTINUED:

JAGGER
Who's this Director?

Guards herd the prisoners in like cattle.

ANGLE ON JUDGE

He is reading the Neo-Tokyo Herald newspaper while casually handing out sentences cued by an audio readout of plaintiff's I.D. codes. He gets angry at something he reads in the paper, rips up a page and throws it on the floor.

JUDGE
...you have been charged with scavenging on property of the Neo-Tokyo Supreme Council. How do you plead?

PRISONER
Not guilty, your excellency. Those consoles were mine. The police were illegally trying to take them away from me.

JUDGE
I see. Well then I'm binding you over till trial. The earliest date we have is 16 months from today. You are remanded to the Chiba work detail until then.

BAILIFF
(chuckling derisively)
Heh, heh, you dumb suck. A 'guilty' would've gotten you 8 months max in Shinjuku.

The burly bailiff drags the prisoner, who is protesting vehemently, toward a side door.

The drunk's number is called next, but he is too out of it to realize that Jagger is taking his place.

JUDGE
You are charged with public urination. How do you plead?

CONTINUED:

JAGGER
Guilty, sir! Tachishonben it was! Right on the steps of the Tokyo Herald.

JUDGE
Did you say "the Herald"? That's more like it. Suspended sentence. Fill out this form and you're free to go. Keep up the good work.

Jagger fills out a form as his real number is called. The bailiff jerks the drunk, who is about to be charged with Jagger's "crime" to his feet.

JUDGE
You are charged with disturbing the peace, protesting without a license and resisting arrest. How do you plead?

Drunk throws up.

JUDGE
(angry)
I hold you in contempt of court! Five years Chiba work detail. Take him away!

EXT. COURTHOUSE - DAY

Jagger steps out of the courthouse, obviously pleased with himself. When Jagger walks into the crowded public square, Andreen steps out of the shadows and grabs his arm. Jagger, thinking it's a cop spins to her startled.

JAGGER
I didn't do it!
(sees her)
Who the hell are you?

ANDREEN
Kaneda sent me. He wanted me to give you this.

She hands Jagger a note which he opens and reads. It says: 'Go with the girl. Don't ask questions.'

CONTINUED:

JAGGER
What's this about, kimi?

ANDREEN
He told me you had a problem taking orders. The note said don't ask questions. And I'm not your "kimi"! I ask the questions. I suppose you don't know what happened to our Priestess?

JAGGER
As a matter of fact Kimi, I do. Some Director dude's got her.

ANDREEN
As we expected. We can't do anything about it now. Don't give me any grief. I'm just doing this as a favor to Kaneda. Let's go.

JAGGER
Tonight I nearly ended up in Chiba. I don't know who you are or who the hell this Director is...and you know what, I really don't care. I'm bailing, babe. See ya.

ANDREEN
(disgusted tone)
Wagamama na gaijin! Zamamiro!

JAGGER
Chill out. Some of us gaijin speak the Nihongo.

ANDREEN
How about Spanish?

JAGGER
Huh?

ANDREEN
Guess not. So besa mi culo.

She stomps off having unnerved Jagger but also having attracted him. From Jagger's POV, we see Andreen disappear down the closest subway entrance.

CONTINUED:

JAGGER
Trippy chick.
(thinks it over)
Ah, what the hell...

He follows Andreen down into the subway without her knowing.

INT. CENTRAL SUBWAY STATION

The access escalator is steep and deep, teeming with salary men, office ladies and school children in uniform.

Uniformed attendants wearing white gloves and surgical masks supervise movement of the crowd with hand signals. Andreen pulls on her hood and moves among the masses. Jagger follows from a distance trying to push through the dense crowd to get closer.

On the periphery of the commuters we see political activists with petitions, monks with incense, news stands and police. Overhead, video cameras take in the swirling motion of the crowd's movement.

We hear the pneumatic doors open. The mass of legs rushes forward into the train car along with Andreen.

JAGGER
Hold on!

Andreen turns, hearing him too late. The doors close and the subway speeds off. Jagger, now interested locks eyes with Andreen as she races away. He gets an idea in his head and exits the subway.

EXT. NEO-TOKYO STREET - DAY

Jagger kicks at the smashed remains of the shrine which carried O-han.

He picks up a torn swatch from O-han's once beautiful robe. He examines and then pockets the intricately woven material.

Jagger scoops up his helmet, and lifts his bike off its side from the pavement. He operates a small remote security system and the bike chimes. He breaks off a smashed tail light and hops on, starting it up with one motion. The motorcycle roars to life and he peels out.

INT. PRIVATE ROOM LADY MIYAKO'S TEMPLE - DAY

Andreen has changed into white priestess robes. With a soft knock, a NUN slides open a screen revealing Kaneda.

KANEDA
So where is he?

ANDREEN
These street thugs have no sense of honor. He wouldn't listen.

KANEDA
I guess I should have made this a little clearer to you. I'm not the only one who wanted him here.

ANDREEN
(figuring it out)
My Lady? What need could Miyako possibly have for that cretin? How could he possibly help our cause?

KANEDA
He can't help your cause, he is your cause.

ANDREEN
A gaijin?

This is a moment of revelation and personal disappointment for Andreen. Kaneda gives her a 'you've learned a lesson' look and leaves her to her thoughts.

INT. NURSERY - DAY

Close on: The eye of a dolphin pressed up to the glass of the aquarium.

In fact both dolphins are looking through the glass. We see and hear the Nursery from their POV inside the Aquarium. The weird music is muffled but clearly audible. Toad and the others are slotted into their work stations cranking away.

From the POV of one dolphin we make eye contact with the other.

CONTINUED:

Toad breaks away from his Work-Station. He looks up to see that the control tower is unmanned. He makes eye contact with number 55. Mute, number 55 moves out of his Work-Station slot, takes Toad's hand and leads him toward the lab.

Toad looks this way and that nervously. Number 55 stops to pick up a small blanket.

ANGLE ON LABORATORY

We see the top of their heads as they sneak through the maze of lab equipment. They hide, waiting for a nurse to walk away and they enter a hospital room.

INT. HOSPITAL ROOM

Apple is strapped onto the bed. Stringy hair covers her face. A surgical bandage covers her ear.

Toad gets on his tippee toes and gently moves the hair out of her face. #55 tries to loosen the woven metal straps that bind her.

Apple, who had maintained a blossom of youth is now wizened, her delicate skin parched and broken. Her eyes are clear and blue, still the eyes of a child.

TOAD
Apple, we brought something for you.

INT. DIRECTOR'S INNER SANCTUM

He snaps a rough blue Bio-Chip into place. It is labeled number 71C. He pulls on the conduit helmet and jacks (plugs) himself into a console of instruments. Various flow meters show the gradual increase in power.

BACK TO SCENE

Toad bundles the blanket close to her cheek. She presses her face into the blanket, inhales deeply and loses consciousness. An alarm sounds followed by the sound of running feet.

ANGLE ON DIRECTOR

The helmet starts to smoke and the console flashes a warning light. He hears the alarm ringing from the lab.

BACK TO SCENE

The alarm continues. The door bursts open and two Japanese NURSES run in ushering Toad and number55 away from the bed.

Nurse 1 then presses a button and an electric shock emanates from one of the restraints defibrillating Apple. Her heart starts beating again and the alarm stops.

ANGLE ON DIRECTOR

The alarm goes silent as the Director rips the jack out of the instrument console and pulls the helmet off. He rubs his head temples with both palms trying to grind away the pain. He uses an intercom.

DIRECTOR
Damnit what is going on?!

NURSE
It was Apple Sir, everything is under control.

The Director pops out the blue chip from the helmet and dashes it across the room. The chip shatters against the wall.

DIRECTOR
(to himself; frustrated)
Ten years went into cultivating the molecular structure of my masterpiece! I want it back!

Gradually, we see him unwind pacing around his suite. He throws himself down on a deep low couch and rubs his leg at one of the connection brackets binding his flesh to the ecto-skeleton.

Changing moods, he presses a button and screens rise opening his view to a luxurious bath chamber. The Director watches O-han (the captured virgin Priestess) obscured by hand maidens as her robe is removed and she is led into a steaming pool.

Several servants wash her, much as hand maidens would have attended to a young Cleopatra years ago. The dirty old man takes pleasure in his voyeurism. O-han looks up to him connecting eyes in a defiant stare.

EXT. RESIDENTIAL NEIGHBORHOOD - DAY

A wealthy Japanese neighborhood of large homes behind high walls. The Colonel arrives at the home of a Council member in an unmarked limousine. Two Guards inspect the vehicle with underbody mirrors and scanners.

Guards wave the limousine through the gate where several Counsel members have gathered.

POLITICO
Thank you for coming, Colonel. I am sorry you had to sit through such turmoil at the meeting yesterday. The Director is a yabanjin (barbarian) and-

ENVIRONMENTALIST
(cutting him off eagerly)
We feel he's out of control.

COLONEL
Can we adjourn to a safe Room?

INSIDE LAVISH HOME

The group enters the home, walks by a line of bowing servants and into a safe room behind a bookcase in the study.

INSIDE SAFE ROOM

The room, equipped with all sorts of electronic jamming equipment, is sealed. The powers-that-be sit around a low table on tatami.

COUNCIL MEMBER 2
Colonel, we must know about the Director's secret project.

ENVIRONMENTALIST
Yes, what exactly is this new power source?

COUNCIL MEMBER 1
I suspect he is conducting forbidden research into the more dangerous aspects of Akira.

CONTINUED:

COUNCIL MEMBER 4
The power of Akira cannot be controlled by scientific alchemy. We have evidence enough of this essential truth. The power of Akira could mean death for us all.

COLONEL
Those other scientists were reckless and ignorant and had no understanding of Akira. In contrast, the Director knows exactly what he is doing. I have done everything you have asked of me. My surveillance has shown beyond doubt he is in this for himself. Such power as he seeks in the hands of one so unstable... I request permission to close him down.

POLITICO
(cutting him off)
Now, now, Colonel. We needn't be so hasty. We can't be certain that's what he's after. The Director has always come through for us in the past. It would be a shame to interrupt his progress when the outcome may benefit so many. We must have conclusive proof before any action can be approved.

COUNCIL MEMBER 2
I agree. Maintain surveillance.

COUNCIL MEMBER 1
Yes it would be a tragedy to impede progress. Even though I do not trust the man his skills have been very useful in the past. Let's hope they will be again. Maintain surveillance.

POLITICO
Well, very good, then it is settled. Brandy anyone?

The Colonel tries to hide a disdainful look disgusted with these waffling politicians.

BACK OUTSIDE

As the Colonel leaves, the ABBOTT, who has been observing the proceedings silently, grabs his arm.

ABBOT
If you want my opinion, it is Lady Miyako and her pagan fanatics who are behind all this.

COLONEL
(disdainfully)
Don't worry, Abbot, your donations are safe.

The Colonel enters his limousine and speeds away.

INT. NURSERY

The Director storms in and heads straight to Kiyoko's crib.

DIRECTOR
Enough! I want my chip! Kiyoko, I hold you responsible! I hold all of you responsible! After everything I have done for you...Ingrates! Find my chip! You! Number fifty nine!

The Director, singles out Toad, rubs his prosthetic arm and stomps to Toad.

DIRECTOR
There will be some changes around here. Progress will be rewarded, stagnation will be punished. You have not been performing to my satisfaction.

The Director signals the Technician in the control tower.

DIRECTOR
(pointing at Toad)
Put this one on final watch.
(exiting)
The rest of you, find my chip.

CONTINUED:

We follow the Director as he storms toward a bank of doors and exits.

INT. HARUKIYA - DAY

Jagger walks into the bar. PeeWee looks up from playing pinball.

PEEWEE
Aloha, Jagger! Open challenge?

JAGGER
Later.

Jagger shows Rule the swatch of O-han's robe.

RULE
Turnin' religious on me?

JAGGER
Who what and where?

EXT. OLD CITY - AFTERNOON

Jagger and PeeWee ride in tandem through a boarded up and decaying section of Neo-Tokyo.

RULE [V.O.]
Ride through the Old City, look for the forest of ancient trees at it's center. Follow it around till you reach the stone wall where the homeless beg. If you follow them at meal time, you'll find what you're looking for at the temple of Lady Miyako.

All around them are the remnants of over expansion: industrial waste and urban decay. The Old City flashes by reflected in Jagger's helmet visor.

They roar past ghetto dwellers and squatters sitting in the upper windows of a dark, industrial building.

EXT. PARK DRIVE - AFTERNOON

The light streams out of the forest, throwing the long shadows of our companions out along the roadway.

As they round the wooded park, Jagger and PeeWee come

CONTINUED:

upon a long line of the homeless and hungry. They are lined up for an evening meal. Monks hand out plates of food through the wide gated entrance of a temple. The long line disappears into the blinding glare of a red sunset.

Jagger motions for PeeWee to follow and they ride around the high wall to a remote entrance. There they break an ancient lock and walk their bikes through a giant wooden gate into the Temple grounds.

EXT. ABANDONED BUILDING - DUSK

Joker rides up on his bike, he dismounts and enters. We see the Director's Limousine parked near by. High up above we note that Joker's movements are being tracked by a sniper. As the door closes behind him several Lab Security Police walk out of hiding and into view.

INT. ABANDONED BUILDING

Seated at a low table is the Director.

DIRECTOR
I am very busy, I do not have time for this. Why have you asked me here?

JOKER
I hear you're looking for something.
(using gestures)
About this big, square, red, gold conductor band?

DIRECTOR
(excited)
Where?

JOKER
(confident)
How much is it worth to know?

DIRECTOR
You will not be disappointed. But if you cannot bring it to me in twenty-four hours, do not bother showing your face...ever.

CONTINUED:

The Director spins on his heel and storms out.

EXT. TEMPLE GROUNDS - TWILIGHT

Jagger and PeeWee roll their bikes loudly across the gravel and dismount. On foot they make their way across a creaking bridge set over a carp filled pond and move into the ornate, candle-lit, neo-Buddhist temple.

INSIDE MIYAKO'S TEMPLE

They enter and PeeWee forgets to remove his boots. Jagger stops him.

JAGGER
Man, watch it.

PEEWEE
Sorry. Hey, what's up with this? Who's this kimi we're looking for?

JAGGER
She ain't no kimi. It's not just her anyway. There've been some crazy things happening lately. I just want to get some answers.

PEEWEE
Here?

LADY MIYAKO [O.S.]
What better place.

Suddenly a bamboo SCREEN rises revealing Lady Miyako seated on a throne. Jagger and PeeWee spot an unfamiliar statue on the main altar. There, next to the statue of Buddha and sharing equal billing, is an image of the boy child, AKIRA.

LADY MIYAKO
You are the one called Jagger.

JAGGER
I've come for answers.

LADY MIYAKO
No, you have come to help.

CONTINUED:

PEEWEE
Gaijins don't run errands mama.
(points at Akira statue)
Who's the midget?

An icy stare from Jagger silences him. Suddenly, from out of the shadows, steps Andreen, radiant in Temple priestess robes.

LADY MIYAKO
I trust you have learned your lesson, Andreen. Never judge a scroll by its binding.

ANDREEN
Yes, my Lady. But in my defense...

LADY MIYAKO
I know. The classic countenance of a hero he surely lacks.

JAGGER
Whoa. Hello. Time out. Hero? All I know is I start seeing things, a munchkin on a bike, Kaneda's bike...

PEEWEE
Kaneda? He's a legend.

JAGGER
He's a lying son of a bitch. He sends this honey to fetch me, why I don't know, and where do I end up when I track her down...
(to Andreen; pissed)
Why didn't you tell me you were a nun?

ANDREEN
(zealously)
The city is in chaos. The people do not have enough to eat. The government is soaking up our last resources for evil experiments. My Lady will feed the people, but you must stop the Director. This is your destiny.

The screen descends and Jagger and PeeWee are alone.

CONTINUED:

JAGGER
Theatrical.

PEEWEE
Spooky.

JAGGER
(shaking his head)
What do I care? Tell everyone to get off the streets and meet me at Harukiya. Don't screw up.

PEEWEE
Count on me, chief!

JAGGER
Yeah, sure. Just like always...This time I mean it.

PeeWee runs off. Jagger stands in consternation and his hands inadvertently pulls the Bio-Chip pendant from his jacket. The double helix on the chip glows in the dark temple.

Before Jagger can consider this odd happening the sound of a screen sliding open causes him to shove the Bio-Chip back in his shirt. He turns to face Andreen. Bitter.

JAGGER
I may not have your manners but I know when I'm getting jacked. You should have told me.

ANDREEN
Why? Who were you to me? Besides, I'm not a nun, I'm a priestess.

JAGGER
There's a difference?

ANDREEN
Nothing I care to tell you.

JAGGER
What do you care to tell me?

ANDREEN
I'm only told what I need to know and what I do know is you're in danger.

CONTINUED:

JAGGER
So what's new? I'm gaijin. We're an endangered species.

ANDREEN
Not all gaijin, just you. I know you have it. The Director will do anything to get it back.

JAGGER
(nervously)
What? Get what back?

ANDREEN
His Bio-Chip. You really don't have any idea what you possess, do you?

JAGGER
I don't know what you're talking about.

Frustrated, Andreen reaches out and yanks the chip from his jacket, holding it in front of his face.

ANDREEN
This Bio-Chip is the key to unlimited power. If you were him, if you were the Director what wouldn't you do to become a superman? If this falls into his hands it will take alot more than prayers to stop what's comming. Follow your fate. You must stop him.

JAGGER
Me. All by my lonesome.

ANDREEN
Only you will know the way.

JAGGER
You people are the queens of cryptic cop-outs. Me, I'm a little more blunt. I don't play this game. My answer is no.

He walks out. Andreen watches his back with worry and fear.

INT. NURSERY

The mutants are plugged into their work stations. It is obvious from the intensity of the Muzak and the speed of the graphics on their work stations that they are cranking at full power...all except for Toad. The look on his face tells us that his mind is elsewhere.

INT. EXPERIMENTAL LAB

The Director experiments with a green Bio-Chip. He jacks the conduit helmet directly into the output matrix of the RNA capacitor. He is jolted by this main-line of psychic emanations.

The Director develops a glowing visible aura which begins to change him in form. He becomes nebulous and we get a hint of the all-powerful being he can become as a side effect of his Akira addiction.

Suddenly, the Director squirms in excruciating pain. The flow has soured. Finally, he succeeds in breaking the spell and casts off the electrode-laced helmet. It literally melts down.

He bolts for a computer terminal and rips out a silicon card. A quick glance with a hand-held scanner confirms it. He strides into the Nursery.

DIRECTOR
Number fifty-nine. I should have suspected.
(to Lab Security)
Schedule number fifty-nine for reconditioning, following Apple. This sabotage will not be repeated.

After the Director leaves, the children gather around to comfort Toad.

BASH
Don't worry, your friend will rescue you.

KIYOKO
There may be no time.

CONTINUED:

TOAD
What should I do?

ANGLE ON EXPERIMENTAL LABORATORY

Apple is strapped onto a combination MRI and G-force centrifuge. The Director operates the controls which painfully torque and test Apple with mutating results.

Her beautiful Akira aura is measured on the aura pattern projector. The pattern appears as an organic 3-D circular wave of color. We watch as Apple's face wizens painfully before our eyes. Her aura pattern peaks and her eyes go dead.

TECHNICIAN 1
(aside)
Working at this power level seems to have had beneficial results. Her aura surpassed any pattern I've seen since Number thirty-seven.

TECHNICIAN 2
Yeah, but I don't think she's going to last long enough for us to take advantage of it.

Just then, the status monitor goes dark and the projected aura gradually diminishes to nothingness.

DIRECTOR
Damn, not enough time. Begin her reduction. Freeze the stem and take four specimens, two micron slices from the remaining frontal and anterior lobes prepped for Bio-grafting.

TECHNICIAN 1
The rest of the vitals in stasis, sir?

DIRECTOR
Atomize them.

We watch a Technician lower Apple into a swirling vat of acid. He removes a tiny tissue covered skull with attached brain stem and vertebrae and lowers it into a waiting glass bottle. The Technician carries the bottle

CONTINUED:

to a piece of machinery and inserts it from below. It is filled with liquid which takes on a pink color from the remaining blood and tissue. The bottle is vacuum sealed. He walks it into a freezer.

ANGLE ON FREEZER

The bio-storage freezer is lit by deep blue fixtures. Organized in perfect rows are numbered vacuum bottles filled with the nervous systems of other test subjects.

The dissected remains of number 71 are placed into a pre-labeled and numbered alcove. We see the frost covered steel label: #71 APPLE. As the technician moves out of the store room, we hold on the empty pre-labeled shelves: #59 Toad and #25 Kiyoko.

The Technician steps back and reaches into alcove number 25 and removes something wrapped in paper -- a popsickle! The Technician unwraps it and places it into his mouth. Yumm.

INT. COMMAND TRUCK

We watch the conclusion of the previous scene on a surveillance monitor which is being viewed by the Colonel and Masaru.

MASARU
I have great fear for Kiyoko. We must help her.

COLONEL
I wish it were so simple. When the time is right, my friend.

We see that Masaru does not wish to wait. He turns his gaze to the bank of monitors which explode one after another. The Colonel and his Commandos mobilize and hit the deck as glass blasts chase them from one end of the truck to the other.

Masaru protects himself with an Akira shield that envelops his hover-chair. The Colonel looks up at Masaru after the barrage has finished. His cheek is cut and bleeding near his right eye.

MASARU
The time is now.

INT. HARUKIYA

Jagger and the Gaijins are hanging out having dinner out of takeout cartons with chopsticks.

Suddenly the door flies open and Joker strides down the stairs with two of his cohorts. Joker shakes an empty spray-paint can loudly rattling the ball inside.

Tension fills the air. It is obvious that the Clowns are spoiling for a fight. Joker tosses the can in front of Jagger.

JOKER
I gave your bike a paint job, on the house.

JAGGER
If you touched my bike...

They are about come to blows. Rule fires a sawed-off shotgun into the ceiling and the rivals freeze.

RULE
Take it outside.

JOKER
To the Gauntlet.

JAGGER
If you touched my bike...

The entire bar heads up the stairs to the alley.

EXT. HARUKIYA - NIGHT

The Clowns are already mounted as Jagger and the Gaijins burst through the door. Jagger's vintage Indian is painted a sickly pink. The Clowns all laugh derisively.

JAGGER
(in shock)
My bike...

JOKER
You got a problem with the color, you know where to register your complaint.

CONTINUED:

The Clowns laugh as they peel away. Jagger watches them go with complete hatred.

EXT. FREEWAY OVERPASS - DAWN

Beyond an abandoned section of freeway is a bridge that just disappears - a ninety foot sheer drop. A polluted river flows down below.

Rule appears and takes charge of the formalities of The Gauntlet.

RULE
Have you each chosen your four?

JAGGER
Riv, Shep, Case and Jax.

JOKER
Mine are already in place.

RULE
I don't want any bullshit from either of you!

JOKER
Hey, I believe, I believe.

Jagger and Joker go through a moderately civilized ritual and bolt down shots of sake. They each throw their glasses to the concrete, shattering them.

JAGGER
After today when they define total defeat, they're gonna show a picture of you.

Jagger and Joker pull away from their respective bands and meet 100 meters from the drop off.

At Rule's signal, they race each other at screaming speed toward the drop off and screech to a stop close to the edge, playing a sort of chicken.

Jagger stops closer to the edge.

EXT. UNDERPASS

Jagger gets the choice of the two off-road gauntlet bikes which are suspended from the underpass by chains.

JAGGER
The black one.

There's a leak in the fuel tank.

Jagger takes a piece of chewing gum from his mouth, and uses it to plug the hole in the fuel tank.

Both Jagger's Indian and Joker's Hog are hauled up on the chains.

RULE
Okay, you know the code. Winner takes the loser's wheels. Each rider fights off four 'strikers.' First across the finish line, wins. If neither of you punks make it, I scavenge both your bikes.

ANGLE ON EUROPEAN STYLE SUPERCROSS TRACK

They begin from a dead stop, digging in with all they've got to get enough traction to race straight up a steep hill and straight down on the other side. We see them slip-slide as their wheels spin in the dirt.

The first strikers are just over the lip of the hill. Shep and the Clown striker can't see what's coming but hear the screaming roar getting closer and closer.

Joker intentionally runs across Jagger's path causing Jagger to pop up his front wheel and make a dynamic move to avoid Joker.

Jagger is first over the hill and catches the Clown striker out of position. Shep anticipates Jokers position but is tackled by the Clown striker as Joker grinds over the top.

Both gangs cheer their leaders from the side lines.

Joker is right on Jagger's tail as they reach the next portion of the track, a series of banked hairpin turns. Jagger takes the first turn reverse steering, sliding out his rear wheel to fight the centripetal force.

CONTINUED:

Joker rides right up the side of the first bank turn and flies into the air. He lands just ahead on the second turn.

Jagger's not about to be left out of this action and he pulls the same stunt on the next bank doing an endo (flip), putting him back in the lead.

The Clown striker drops an oil drum in front of Jagger. He speeds up hitting the drum full force. The impact throws it over his head and into Joker's path.

Joker rams the drum but as it is already dented, it gets caught under his bike. As Case is about to strike, a Clown hits him from behind with a 2 x 4 and he misses his chance.

ANGLE ON ABANDONED SUBWAY TRAINS

The bikers ride through abandoned subway trains. A CLOWN gauntlet striker is waiting to ambush Jagger by closing the subway doors just as he enters, but Riv takes him out just in time and the combatants race on.

ANGLE ON OBSTACLE COURSE

Jagger and Joker race over numerous obstacles scattered throughout the course: junked cars and buses; pillars and ramps.

The two remaining Clown strikers have teamed up at a blind turn. They get ready to pull a steel cable taut to guillotine Jagger as he races by.

Jagger sees the trap just in time and puts his bike into a horizontal slide that carries him under the 'limbo bar.' On the other side he rights himself without losing a beat and keeps right on racing.

Joker is headed for his own trap. His mates just manage to lower the steel cable in time, but Jax props it up again at the last moment with a car bumper. Joker's wheel hits it, sending him careening off into a pile of refuse.

PEEWEE
That's four!

Just when it looks like clear sailing toward the FINISH LINE, a FIFTH illegal Clown striker steps out and

CONTINUED:

unseats an unsuspecting Jagger in a spectacular crash that throws him through the windshield of an abandoned car. Jagger lies bruised and broken, his gauntlet bike is mangled.

Joker regains his bike and races across the finish line. The Gaijins yell as they scramble to help their fallen leader.

The Clowns take Jagger's Indian down from the underpass and bust it apart. Joker picks up the frame from Jagger's wrecked bike.

JOKER
I think I'll have it melted down into a charm bracelet for my little sister. What d'ya think, Jag-man?

But when Joker looks back, Jagger and the Gaijins are gone.

INT. NURSERY

In the corner of the Nursery, Toad is desperately working to open a wall panel. The dolphins swim nervously in their tank. Number 55 comes over to help and finally, it comes loose and Toad scampers through. He must escape!

Just he does, the doors to the lab open and a squad of Lab Security come in. They do a routine check of palm tatoos and they establish that Toad is missing.

LAB SECURITY 3
Number 59 is unaccounted for sir.

LAB SECURITY 1
Check the building.

They see the panel.

LAB SECURITY 2
Commander!

LAB SECURITY 1
Perimeter sweep. Lock up the Island.

He presses a button on his watch and a loud ALARM begins to shriek. The dolphins are startled, they jump and splash.

CONTINUED:

KIYOKO
We must help him.

The children link their minds by touching hands. As they do, a projection appears in the air: an image of Jagger, unconscious riding on the back of Case's bike. He is tied to Case's back. The Gaijins have looks of panic in their eyes.

ESTABLISH HELICOPTER - DAY

High above the fracas, a HELICOPTER thunders.

INT. HELICOPTER

The Colonel and Masaru are watching a bank of high definition surveillance monitors from a control center inside the Helicopter.

COLONEL
I see now, there is some connection between number 59 and the motorganger. You've known all the time haven't you, Masaru?

MASARU
(nods)
Kiyoko did not want me to tell.

EXT. NEO-TOKYO STREETS - DAY

Toad is on a moped speeding through the streets of Neo-Tokyo. He is giggling as he enjoys the rush, finally fulfilling his dream.

Lab Security has mounted a pursuit with several sedans. Soon their quarry is in sight. Toad hears sirens in the background and ducks around a corner.

Up ahead, a small procession carries a 'mikoshi'(small shrine) on the shoulders of the marchers. On Andreen's signal, the marchers at the rear of the shrine step aside and Toad rides the moped right between them and into shelter beneath the mikoshi.

Lab Security goes by unknowing.

ANDREEN
There's someone who needs you and I think you know who it is.

ANGLE ON THE COLONEL

The Colonel and Masaru continue to watch a bank of monitors from the Helicopter control center.

MASARU
The time draws near when you must choose. You must take responsibility for what you think is right.

COLONEL
First let's see where the rabbit leads us.

We see from his expression that Masaru may soon have to follow his own path. His hover-chair turns and Masaru looks out of the window.

INT. HARUKIYA BACK ROOM - DAY

Jagger is unconscious in the back room, badly injured. Suddenly, the door opens and Andreen leads Toad down the stairs. Case steps in front of her and stops her.

CASE
Members only.

Andreen grabs Case by the arm and flips him across the bar.

ANDREEN
We're here by invitation.

Toad, deeply concerned, seems to sense his destination and Andreen follows him through a group of Gaijins to the back room. The Gaijins part to let them through. Toad is finally face to face with his hero, but not under the circumstances he had envisioned.

Toad pulls the Bio-Chip out from Jagger's jacket and places his hand on the double helix, concentrating. Jagger glows with a faint aura and the healing begins. The gash on his face closes; burns heal; his broken arm mends; the bruise on his head disappears; skin color returns, and Jagger's opens his eyes.

TOAD
(smiles gently)
Hello.

CONTINUED:

JAGGER
We've got to talk.

ANGLE ON BAR ROOM

Jagger and Toad emerge from the back room followed by the awed gang. They silently watch Jagger and Toad interact.

JAGGER
Rule, a brew and...a sarsaparilla.

PeeWee is standing by and gets overlooked by Jagger thus he gets a bit jealous of Toad. Toad's reaction to the sarsaparilla will be to slowly get drunk. Jagger turns to Toad as Toad takes a satisfied sip from his sarsaparilla.

JAGGER
Why do I get the feeling I know you?

TOAD
When I began pre-school number 33 for foreigners I was extremely shy and small for my age. Other children made fun of me. However, I counted myself as fortunate. I found a friend. He protected me. He made me feel safe. The other children stopped taunting me.
(beat)
We were given the required psychic exams. This friend...my only friend. He awakened, he awakened violently.

Jagger has begun to realize that he and Toad were raised in the same pre-school for foreigners, that he was that friend. We see a flash as we...

SMASH CUT:

BEGIN MONTAGE - B: INT. PRE-SCHOOL - DAY

Pre-School Children play and laugh under the supervision of their teacher.

ANGLE ON TESTING STATIONS - DAY

From a child's POV we join these children as their heads are shaved and electrode laced micro-chips are placed on their skulls.

They are subjected to a battery of cerebral tests.

We see the process being supervised by efficient Scientists and Technicians including the young Director.

Toad and Jagger, (as children) hug like brothers.

TOAD [V.O.]
But for you, I would have been alone.

We see the psychic explosion again, but this time from Toad's POV.

TOAD [V.O.]
After the explosion I knew you would be taken. I couldn't allow it.

We watch Toad compassionately clean the blood off young Jagger's face and then smear his own face with blood. He changes places with young Jagger in the confusion. We see Toad taken away by the Scientists.

END MONTAGE - B:

BACK TO SCENE

Jagger and Toad are still sitting at the bar talking. The gang is carrying on, playing the jukebox shooting pool. PeeWee, feeling ignored, is sulking in a corner beating up on an arcade video game.

JAGGER
I wish I could remember. I'm sorry I don't. You took my place. I would have been you.

TOAD
We could not have known what the Director intended to do.

BEGIN MONTAGE - C: INT. NURSERY - DAY

Toad is treated as the 'class clown' by AKIRA (the boy depicted by the statue next to Buddha at Miyako's temple), MIYAKO (with out the kabuki make-up), KIYOKO and the others (slightly younger and less wizened). We see a number of happy images of Toad 'cutting up' with the other Akira children.

The Director makes his life and theirs a living hell. We watch as they are tattooed; as the Work-Stations are built; as they are subjected to the Director's methods of psychic training using painful lab equipment.

TOAD [V.O.]
Eventually, I awakened in a my own way. I developed the power to project images from my mind. It pleased the others. It did not please the Director.

END MONTAGE - C:

BACK TO SCENE

Toad is shaking and sweating, suffering withdrawal symptoms from the addictive nursery mutasia. He tries to shake it off, he rubs his eyes and takes a big slurp of sasparilla.

TOAD
Somehow my life in the nursery wasn't so bad knowing you remained free. But as soon as I realized how far the Director intended to go, I saw no one was safe, including you. I had to find a way to stop the him. I had to find a way to get out before it was too late. You were the only one I could trust. That's why I sent you his Bio-Chip.

Jagger pulls the Bio-Chip from his jacket.

Jagger wraps his motorcycle jacket around Toad's shoulders. This puts a big grin on both of their faces. Jagger grows serious.

CONTINUED:

JAGGER
We have to get you someplace safe. And I think I know just where...
(looks at Andreen)
PeeWee? Take our newest member to Miyako's.

PEEWEE
Why me? He's your friend.

JAGGER
On the top of the Director's wish list is that chip. So the person they're looking for most is me. It's too dangerous if I take him. You can get him there fastest, I want you to do it. I'm counting on you, man.

ANDREEN
Man? He's just a boy.

PEEWEE
I am a man, girlie, and if boss says I'm doing it. I'm doing it. You, Tiny Tim, on the bike. We're outta here.

Toad obediently climbs off the stool and follows PeeWee out. As Andreen and Jagger follow suit, Andreen turns to Jagger with an expression of consternation.

EXT. HARUKIYA (ALLEY) - TWILIGHT

Toad, PeeWee, Andreen, and Jagger walk out of the Harukiya. PeeWee and Toad climb on PeeWee's bike and PeeWee revs it to life.

JAGGER
Don't get sidetracked.

PEEWEE
Like a turd down the drain, there's only one way to go. I'll be there.

PeeWee and Toad peel out, racing down the street. Andreen continues to show her unease.

ANDREEN
You act like you know what you're doing. Tell me that isn't an act.

CONTINUED:

JAGGER
Like they say, all the world is a stage.

ANDREEN
That's comforting.

JAGGER
At this point the last thing I'm worrying about is...

Jagger spots a group of Clowns as they race out of a side street and pursue PeeWee. Joker is amongst the Clowns and he laughs at Jagger.

JOKER
I'll sign for the delivery later!!

JAGGER
Bike! I need a bike!

RIV
(tosses keys)
Take mine.

Jagger hops on Riv's bike and revs it up. Andreen hops on behind.

ANDREEN
I'm going with.

JAGGER
Don't let go. I won't be stopping to pick up the pieces.

They race off in pursuit. All the Gaijins look at each other in confusion.

CASE
So what, are we just gonna let him handle this by himself.

Instantly deciding, they mount up and peel out after him.

ANGLE ON PEEWEE AND TOAD

Realizing their jeopardy PeeWee gives it gas. He starts taking chances with his driving. The heckling Clowns are in hot pursuit.

ANGLE ON JAGGER

The Gaijins catch up with Jagger. They start racing in amongst the Clowns in an all out martial arts joust. Joker stars tossing back molotov cocktails. Niko with Riv on the back get their bike scorched and they bail out.

Shep is forced to smash and scrape the whole side of his bike into a brick wall when two Clowns go at his head with pipes.

At a signal from Jagger, the Gaijins splits off, into two side streets; half go East and half go West. Joker looking back, seeing the Gaijins apparently running away cackles loudly.

JOKER
Happiness is it's own reward!

As he turns to face forward continuing his pursuit of PeeWee and Toad the divided Gaijins suddenly appear one block ahead racing straight for the Clowns.

PeeWee continues racing ahead as Jagger and the Gaijins cut the Clowns off.

The Gaijins begin to make short work of the Clowns, knocking them from their bikes.

PeeWee and Toad, still racing ahead, gaining ground, look back at the defeat of the Clowns and laugh. Suddenly, as they pass a large van a door swings open blocking PeeWee's path. He and Toad only have time to gasp as they impact the door. They both go flying, the bike is destroyed.

PeeWee and Toad are thrown in a tumble into a sidewalk stall of paper lanterns. Sparks fly as hundreds of illuminated bulbs are smashed.

Emerging from the van is a team of the Director's Lab Security, heavily armed. While two move on PeeWee and Toad, six others aim their guns on the Gaijins.

Jagger and the Gaijins finally see what is going on.

JAGGER
PeeWee! Toad!

CONTINUED:

JOKER
Hello sweethearts! Guess what time it is?

Joker and the Clowns dive to the side as the Director's men open fire. The Gaijins, knowing they are out numbered and out gunned, turn tail to race off. Concussion grenades are launched which massively explode between the fleeing Gaijins. The shock wave throws them all off their bikes and their bikes skid into buildings and parked vehicles exploding in flame.

The Director's men quickly drag PeeWee and Toad into the van and speed off. Joker and the Clowns climb back on their bikes and follow the van. Joker yells back to Jagger and the fallen Gaijins as they try to lift themselves from the street.

JOKER
Never forget, Jagger, what's yours will be mine.

INT. ABANDONED BUILDING

Seated again at a low table is the Director. Joker follows the Director's men who lead PeeWee and Toad to the table, bound and gagged.

It is obvious that the Director is anxious to get his hands on Toad.

JOKER
You promised me my own chemistry set, my clients want more interesting candy, but I know you can do even better. I'd say delivering these two imps calls for a major bonus.

DIRECTOR
How astute of you to develop an original thought. As it happens I am pleased to have number 59 returned to me. But, you have not delivered the Bio-Chip.
(referring to PeeWee)
I have no use for this garbage.

The Director pulls out an old fashioned pistol...

CONTINUED:

PEEWEE
You gotta be kidding.

He blows PeeWee away. Toad looks with horror down at PeeWee's body. Joker back peddles away from the table weakening his stance.

JOKER
(backing out)
You know what, the bonus is up to you. Let me know when I can pick up my check.

As Joker exits, the Director turns with an ominous glare on Toad.

ANGLE ON FORTUNE TELLER

In the shadows of the abandoned building.

DIRECTOR [O.S.]
So, Magician, what do your cards tell you now?

The Oracle doesn't dare spoil the Director's fun, but he knows the game has just begun. The Oracle continues to deal the Holo-Cards in a reverse pyramid pattern.

The forces of Akira and Neo-Tokyo including The Outsider Holo-Card appear in sequence on the 'top' levels of the reversed pyramid.

The bottom is left empty. This time the Oracle does not ask the Director to select the final card.

The Director gets up, a bit uneasily and leaves. After he's gone the Oracle turns the final card. It is the Holo-Card with the Director's likeness and it is now at the bottom of the pyramid - upside down.

INT. SUBWAY TUNNELS

We glide through a station, down a dark curving tunnel and through barricades blocking long unused tunnels off the main line. We continue to glide, moving past pipes gushing water and steaming toxic waste.

Up ahead a a series of matches throw orange light onto the walls of the tunnel. Jagger, Andreen and the

CONTINUED:

Gaijins, moaning from their pains, step over the rubble and up to a UTILITY BOX.

Andreen kicks open the box and removes two battery powered head-lamps. She and Jagger flip them on. Jagger looks at Andreen, blinding her with the bright light. She pushes his head out of the way.

JAGGER
Sorry. I need to sit.

As Jagger sits, all the Gaijins follow suit. A moment of silence passes while they consider the fate of their friend. Andreen continues to stand, somewhat anxious.

RIV
What do you think they're gonna do to PeeWee?

BUSTER
What ever they want, there's nothing we can do about it.

JAGGER
Well I'm gonna try...

He staggers back up and Andreen has to grab him to stop him from falling over.

ANDREEN
It's too late for your friend.

JAGGER
(angered)
I'll say when it's too late! I'm gonna find PeeWee and Toad. I'm gonna get them back.

Jagger starts off down the tunnel but Andreen gently stops him with a hand to his arm. He turns to her with a pained expression, looking for hope. Andreen looks back with sympathy.

ANDREEN
We'll get them back, we need some help first. You have to trust me.

CONTINUED:

JAGGER
(gestures to Gaijins)
I have all the help I need.

ANDREEN
And look where it's gotten you. You just don't understand the power of your opponent. You need help from someone who does.

The Gaijins and Jagger share a look. It is obvious to both them and Jagger that the battered Gaijins have gone as far as they can with him on this quest.

Jagger sighs, resigning himself to doing this alone. He turns from his gang, who cast down their eyes, and faces Andreen.

JAGGER
Take me back to the sunlight. Let's do it.

EXT. MIYAKO'S TEMPLE - DAWN

The grounds are shrouded in a mist. We see a game keeper feeding Koi fish as Andreen and Jagger come through a gate and walk across a wooden bridge.

JAGGER
You never did explain what the difference was between a Priestess and a nun.

ANDREEN
(a genuine smile)
Give me a reason to and I will.

Jagger, a bit perplexed, dimly recognizes their has been a shift in her attitude towards him. He is intrigued.

INT. MIYAKO'S TEMPLE

Jagger, all alone, sits uncomfortably in the garish temple interior. A screen opens revealing a small alcove - inside, Andreen, now dressed as a priestess is lighting incense before an exquisite Buddhist icon. He watches as she lights the incense, for the first time appreciating her beauty. She seems to sense it and turns to him with a look of mutual affection.

CONTINUED:

ANDREEN
I've consulted my Lady, it's time.

Andreen turns to face Jagger and slowly starts to remove her robe. Jagger gulps in nervous anticipation. As it drops to the floor, we find her ready for action, not naked, but in a fast black jumpsuit. Jagger exhales.

ANDREEN
By now at best, Toad has been returned to the Nursery. And...

JAGGER
And what!?

ANDREEN
Your friend, PeeWee? My Lady is sad, I am sad to have to tell you he is... dead.
(beat; sincerely)
I'm sorry.

JAGGER
He was just a kid. PeeWee never hurt anybody. It's all my fault.

ANDREEN
You did what you thought was best.

JAGGER
(eyes moist)
Yeah, and now he's dead.

A long beat goes by before Jagger gets back to his feet. We see the transformation of his grief to anger.

JAGGER
I want some payback. Let's get this show on the road.

EXT. PARK - DAY

Moving through a dense fog Jagger and Andreen reach the entrance to a large wooded park guarded by a huge red "torii" gate. A sign on the gate post reads: Zen Temple and Motorcycle Maintenance.

EXT. ZEN TEMPLE - DAY

Jagger and Andreen walk down a switchback gravel roadway until they reach the front of a magnificently simple Zen Temple.

INT. ZEN TEMPLE

We see a large Zen garden made of rock and sand set in the middle courtyard of a deserted temple.

A YOUNG BOY is standing in the middle of the Zen garden. He piles flat stones one on top each other. The piles are several feet high and cast shadows in the morning light. The boy, however casts no shadow.

As Jagger and Andreen approach, the child begins to flicker and he disappears.

JAGGER
Hello?

From behind him Jagger hears a chuckle. He turns to face Kaneda. Kaneda hunkers against an interior pillar.

JAGGER
What was that?

KANEDA
He was the one they called Akira.
Ever hear of him?

JAGGER
Yeah, he's a friend of a friend.

KANEDA
So, how's life in the big city.

JAGGER
Things have kinda gone over the top.
You could have warned me.

KANEDA
You wouldn't listen.

CONTINUED:

JAGGER
I'm listening now. Tell me about this Nursery.

KANEDA
It's high tech hell. It's also your destination.

JAGGER
So what am I supposed to do, just waltz in, go up to this Director son of a bitch and ask him to fork Toad over?

KANEDA
Obviously you don't get it. You're not just going in there for Toad, you're bringing out all the Akira children.

JAGGER
Don't think I'm backing out, I'm in there to blow this baka away for what he did to my friend PeeWee, but why am I the only one who can do the rest?

KANEDA
Because it's your destiny.

JAGGER
I'm sick of everyone saying that.
(beat)
So what do I do?

KANEDA
Rely on the girl.

ANDREEN
Woman.

KANEDA
She'll help get you to the Island. It's up to you from that point on. But don't think you're alone. I have something for you that I think will really help.

INT. KANEDA'S WORKSHOP

The workshop is filled with partially restored classic motorcycles.

Kaneda pulls aside a screen to reveal the glimmering modern Power Bike attached to a a scavenged apparatus made from a beat up gold motorcycle frame.

The frame is fused to an exterior hydraulic injection system with computer components wired in between. It's all held together with gaffers tape scavenged connectors and wire. The handles of the simulator are glass. The whole thing is topped off with a beat up Virtual Reality glasses.

JAGGER
What is this?

KANEDA
Just get on. We're gonna set the Power Bike to your body-key. Just blink your eyes to start the program and then you'll take it through the paces.

Jagger gets on the simulator and puts on the VR glasses. He puts his hands on the gleaming handles and it comes to life. The hydraulics lift the frame several feet in the air.

BEGIN CGI TEST TRACK

Jagger blinks his eyes and we see his point-of-view, a CGI test track complete with obstacles.

ANGLE ON JAGGER

Light streams from between his fingers as he rides the simulator. We see the apparatus bank and move with Jagger as he shifts his weight riding the VR course. The hydraulic injectors shoot dense foam into the frame of the Power Bike balancing it for Jagger's body.

CGI TEST TRACK (CONTINUED)

Jagger wipes out once and then gets the hang of it. He twists, jumps and flies like a pro - screaming through the virtual course on a virtual Power Bike.

ANGLE ON JAGGER

Jagger removes the VR glasses impressed.

KANEDA
Now get on the real thing.

JAGGER
(climbs on)
Fits like a glove.

KANEDA
It's supposed to.

Jagger gets on the Power Bike as Kaneda disconnects the simulator. Jagger's body key starts the bike when his hand grips the right handle. Almost no sound comes out.

JAGGER
I can't even tell if it's running.

He hits the throttle and the bike jets out of the shop throwing gravel.

JAGGER
Whoa! Guess so!

After the initial shock he regains control of the bike and rides the silent runner in a circle and back into the shop.

Jagger is amazed - even putting his ear right up to the "Power Bike" motor he can hear nothing but a quiet purr.

KANEDA
Take it for a spin around the block.

JAGGER
Awfully loud, don't you think?

Kaneda smiles and pushes a button on a recessed control panel. The bike now has a rich growl somewhere between a Harley and a modern bike. It sounds mean and hungry.

KANEDA
Macrochip.

CONTINUED:

JAGGER
I like that.

KANEDA
Wish I could go with you, but if the Colonel found out I was still alive...
(beat)
and, after all, this is your time around, and even though you don't want me to say it, it's your fate.

JAGGER
Whether I like it or not.

INT. EXPERIMENTAL LAB

Toad is strapped onto the same centrifuge MRI that Apple died on. The Director studies the Akira pattern projector and various computer readouts as Toad is exposed to the stimulus of the high tech torture chamber. Toad is sweating bullets from the intense pain.

Suddenly, the Director's human hand begins to shake, he needs his Akira fix - he erupts with rage.

DIRECTOR
This no longer amuses me. He will not reveal any secrets. He cannot give me what I need.
(to technicians)
Put him back with the others.

Two technicians dressed in hooded black plastic radiation suits release Toad and follow the Director out of the chamber.

EXT. BRIDGE - DAY

Jagger and Andreen race the Power-Bike along a winding coast road toward the island access bridge.

They smash through the outer defence barricades and approach the bridge. Jagger jumps the bike over a variety of physical obstacles.

Lab Security Police fire on them from fortified positions on the far side of the bridge.

CONTINUED:

JAGGER
This ain't no surprise party.

Jagger flips the silent running switch off and the macro chip thunder of the Power Bike echoes across the bridge.

Jagger's daring skill on the Power Bike allows them to avoid almost impenetrable strafing of machine gun fire.

He rams the Power-Bike right up and over the fortified machine gun nests. Lab Police dive out of the way. They land on several Police vehicles, crushing them, windshields shatter. They race on.

INT. NURSERY

The Akira children are roughly slotted into their Work-Stations by a crew of Lab Technicians. The children's eyes are wide with fear.

Toad struggles till the Muzak begins and he is stunned unable to fight back as he, too, is placed in a slot.

The mutants begin to vibrate in agony. The Director is sapping them of their last vitality.

Kiyoko is too weak to hold herself up. As she tries to focus into her Work-Station she collapses, smashing her forehead into the monitor which breaks in a spiderweb of glass.

The Director places an electrode collar around this neck, walks to Kiyoko and sweeps her up in his arms. He places her gently into her bassinet. He shows a moment of tenderness as he grips her morbid rag doll in his one human hand.

DIRECTOR
We've been together so long Kiyoko
...stay with me I need you.

As Kiyoko passes into unconsciousness he drops the doll. The Director pulls out a nasty looking set of wires with conductor spikes one one end.

He plugs the wires to his electrode laced collar and presses the spikes into Kiyoko's forehead causing three small punchers in her aged skin, three drops of blood drift into her white hairline staining it.

CONTINUED:

As the Director flips a switch on the wireless electrode set Kiyoko's unconscious body convulses violently with a seizure.

The dolphins jump pounding violent splashes against the glass wall of the tank. A giant wooden toy block cracks, splitting a numbered side (25) and explodes.

The Director clenches his teeth, he gets a physical rush from Kiyoko's death throes. This is his guilty pleasure. She quivers, then is deadly still.

DIRECTOR
I want all of you to focus, now.
(building to a crescendo)
Concentrate on the source code, shape it, caress it with your minds, give birth to the power of Akira.

INT. COLONEL'S COMMAND HELICOPTER - DAY

Masaru suddenly starts shuddering and gasping.

MASARU
Kiyoko!
(stunned beat)
She's gone...I've lost her. You've waited too long.

The Colonel, panicking, grabs a headset and puts it up to one ear, speaking into the mouthpiece.

COLONEL
Green. Repeat - condition green, move in now, lock and load!

EXT. HELICOPTER - DAY

The Helicopter makes a steep bank, we see a squadron follow in close proximity.

INT. NURSERY

The children become more wizened as the equipment reaches full power indicated by various graphs and meters. The apparatus of the matrix and the RNA capacitor, visible under the glass floor, pulses with increased frequency. The Director reacts with an almost sexual response.

CONTINUED:

DIRECTOR
Good...good.

An assistant breaks in to report. The Director is about to blow his stack.

DIRECTOR
Damn! Speak!

LAB SECURITY 1
Sir, you were accurate with your breach assessment.

DIRECTOR
Of course, of course - report.

LAB SECURITY 1
The intruder's being tracked through access perimeter.

DIRECTOR
Is everything prepared?

LAB SECURITY 1
Yes sir.

DIRECTOR
Let him come.

ANGLE ON ACCESS BRIDGE

Andreen hops off the bike as Jagger slows to go around a barricade. Jagger immediately screeches to a stop.

ANDREEN
Go! Go on! Someone has to watch your back.

As Jagger peels out he yells.

JAGGER
Watch yours! I'll be back! It's my destiny.

ANDREEN
(to herself)
That is the one thing we don't know.

CONTINUED:

Andreen dives behind a heavily armed turret just as a spray of machine gun fire shatters the pavement around her. She fires off a round of cover fire that allows Jagger to speed toward the Island.

Jagger zigzags through a mass of small **robotic security drones**. The drones move like gutter rats in daylight, fireing laser blasts tracking the Power-Bikes movement.

Jagger is hit in the boot and yells in responce to the hot foot. He literally kicks one drone out of the way. He then takes a bumpy ride right over several others squashing them like high-tech road kill.

Andreen manages a fire fight with Lab Security advancing on one side and security drones on the other. She shoots the drones like ducks in a shooting gallery.

ANGLE ON ISLAND COMPLEX

Jagger approaches the automaed security gate. He reaches back and aims a captured security drone at the gate and kicks it forward. The Drone is vaporized by a burst of laser fire.

Jagger sees a concrete drainage gutter surrounding the perimeter. He rides the bike into the narrow gutter moving around the high wall and finds what he's looking for. The drainage gutter runs into a giant half pipe style flood control channel. He rides forward and drops into the channel.

EXT. HALF PIPE

Jagger rides the Power-Bike up and down the vertical walls of the half pipe like a skateboarder in a pool.

He shoots out of the pipe and into the air. Higher with each jump and closer to the wall of the compound.

Jagger drops back into the pipe with a burst of speed and he rockets up the other side of the pipe changes attitude and rides right up and over the high wall.

EXT. LAB COMPLEX

Jagger flips the switch putting the Power-Bike into silent running mode.

Numerous video cameras track his movement as Jagger

CONTINUED:

rides through the maze of the modern complex.

He spots a SECURITY PATROL on motorized scooters and quickly turns a corner to hide out. Jagger surveys the main building and notes the three story black windows of the top level.

When the coast is clear, he jets across a courtyard up a wheelchair access ramp and smashes the bike through a mirrored glass window six feet off the ground.

As the window implodes sirens blare and loud speakers announce a intruder alert.

INT. HALLWAY

Jagger speeds down a long hallway and slams into an elevator.

ANGLE ON ELEVATOR

He presses all the buttons and rides back out before the doors close.

INT. HALLWAY

Lab Security TROOPS are ready for an assault. The command to fire is given as the elevator stops. But, as the bullet ridden elevator shakes open, they see it is empty.

ANGLE ON STAIRWELL

Jagger rides up five floors of stairs and out the door into the fifth floor hallway.

ANGLE ON ELEVATOR

Jagger rides into the bullet ridden elevator now open on the fifth floor. He fingers the large bullet holes.

JAGGER
Talk about overkill.

ANGLE ON HALLWAY

Jagger races down a long corridor toward a large set of double doors at the end. He jams the Power Bike right through the doors.

INT. NURSERY

Jagger finds the Akira children lined up with frozen smiles waiting for him. He kills the engine - they all bow and speak.

AKIRA CHILDREN
(in unison)
Welcome to our Nursery.

DIRECTOR
Yes, welcome.

Jagger turns - too late. Three Lab Security officers jam him in the torso with powerful pole mounted stun-gun style weapons. Jagger convulses and collapses falling to the floor.

INT. EXPERIMENTAL LAB

Jagger wakes up as he is being restrained onto the Centrifuge MRI. The Director leans over him and cranks the steel binders a little bit tighter so that they bite into Jaggers flesh.

DIRECTOR
Now this will hurt...more than just a bit. But you need not worry. You do not have anywhere else to go. Hold still now.

The Director takes a gleaming scalpel and draws a line from Jagger's neck to his button fly jeans. The tight tee shirt pulls back revealing the Bio-Chip.

The Director nods to a TECHNICIAN and the modern torture chamber powers up. The mechanism starts to move and Jagger is immediately jolted with an electrical charge. He shakes uncontrollably.

A bank of BIO-MONITORS comes to life and display Jagger's EEG, EKG, temperature, etc.

The Director plucks the Bio-Chip from Jagger's neck breaking the leather strap. He places it into it's place on a new wireless electrode laced conduit helmet.

He places the helmet onto his head. The Director grimaces with pain as he screws the contacts down into place his skull.

CONTINUED:

He flips the switch and sits back with a sigh. He is successfully connected with the OUT-PUT MATRIX of the RNA CAPACITOR that stores the Akira "milked" from the children. The crystalline double helix of the Bio-Chip looks alive.

The children wizen even more before our eyes as the Director seems to grow stronger. Their very vitality is being sucked into the RNA capacitor and hence the Director. He allows himself a thin smile - he leans back his head as a surge of Akira fills every cell of his body. He begins to glow with an Akira aura.

The Director examines the Akira Aura Pattern Projector but notes no result.

DIRECTOR
You are a Neanderthal, a genetic inferior. To think I was afraid you had not only awakened with Akira, I believed you had mastered it. How wrong I was. As I move up the evolutionary chain I can see you are nothing but an inconvenience. The cards were in error.

The high-tech torture chamber does it's stuff. The mechanism moves into a vacuum chamber and torques around at all angles.

Colored radioactive gases are released into the chamber as the Director operates the controls. Jagger gasps for breath as the orange gas is expelled from the chamber and is replaced with blue.

We see that the intensity settings are way past any safe mode. Jagger has passed out and his bio-monitor readings are weak and erratic.

EXT. LADY MIYAKO'S BARGE

On the water, a stones throw from the Island, is a Japanese religious barge. Lady Miyako stands on the deck chanting. She lifts her hand and we again note the number 19 tattooed on her palm.

ANGLE ON LAB

The Director throws a switch and connects the conduit helmet on his head to the output of Jagger's torture chamber.

CONTINUED:

The Bio-Chip glows brilliantly as the Director feeds of the emanations of Jaggers pain.

Jagger's restrained body arc's with pain, convulses and collapses.

ANGLE ON ANDREEN

She charges into the Nursery overpowering one Technician after another. She bats them out of the way with a machine gun.

Andreen lifts the children free from the slots of their Work-Stations.

As the Muzak stops Toad regains his senses. He run into the Lab followed by Andreen and the other mutants.

ANGLE ON JAGGER

They see that Jagger is near death. All of the bio-monitors read critical and then no life signs at all. We see that Jagger is dead.

Andreen is disarmed and the mutants are seized by Lab Security. The Director walks up to Andreen and gives her the once over.

DIRECTOR
A little rough around the edges.
(to Security)
Give her a bath and put her with my other girls. Lets get the operation back to normal.

ANGLE ON JAGGER

We hear the sound of a core of drummers beating away.

The BOY AKIRA appears next to Jagger. He points his small hand to a nearby bin filled with microchips. We see that his hand has number Twenty-Eight tattooed on the palm. The chips levitate into the air like a cloud of bees.

Lab Security takes aim at the intruder with their rifles. The Director quickly bats the rifles out of the way.

CONTINUED:

DIRECTOR
(to Security)
Are you insane.
(to Akira)
Number Twenty-Eight...Akira.

With a casual gesture the swarming cloud of microchips take the shape of a double helix shimmering in the air above Jagger's still body.

The Director moves over to the boy Akira.

The sound of Lady Miyako chanting rises to our ears.

The Director reaches out to touch Akira and he disappears. The microchips fall all over Jagger like plastic rain.

The 'aura pattern projector' comes to life; a wave of color whips around the pattern field. Another fantastic wave, three times the size appears and vanishes.

Then, the projector bursts forth with a pattern like we have never seen before...a brightly colored spherical aura -- it then blossoms like a familiar flower.

This is Jagger's aura. We have witnessed his Akira reawakening. The bio-monitors come back on-line.

Jagger opens his eyes. Jagger feels a strange power surge within him.

The Director quickly places the helmet back onto his head gritting his teeth to fight the pain as he hurriedly screws the contacts down into place his skull.

He flips the switch connecting him with the MATRIX of the RNA CAPACITOR. The glow of the gilded Bio-Chip at the helmet's center spreads to encase the Director with an aura of Akira.

The Director attacks Jagger with a bolt of energy.

Jagger screams unable to move. Without knowing what he is doing, he projects an Akira force shield around him which he expands destroying his restraints, the torture chamber and throwing the Director back away from him.

Jagger is completely in awe of his found new power.

CONTINUED:

JAGGER
Whoa! Is this me!?

The Director lands on his feet like a cat and turns to see Jagger standing before him; they both shimmer with Akira. Andreen and the children look on with reverence.

Lab Security fires their weapons. Jagger reflexively throws up his hands and an Akira-shield blurs in front of him. The bullets hit the shield and drop to the ground.

JAGGER
This has possibilities.

Security runs at him and they are dispatched with several Akira enhanced Tai-Chi moves.

Jagger avoids a swing from the Director's glowing arm, fending off the blow with an Akira-shield. He quickly moves to attack the Director, sweeping a low kick at his legs. The point of contact explodes with a shower of light.

Jagger knocks the Director down for a moment with a flying tackle. The Bio-Chip pops loose.

For a moment the glowing aura goes away and the Director seems vulnerable. But, then he pushes it back in place and suddenly is transforms into a huge MONSTER (perhaps Godzilla). He beats Jagger back into the adjacent Nursery with his tail.

INT. NURSERY

The Director morphs his own head onto the Monster and picks up a giant toy block and heaves it at Jagger.

Jagger waves the block off with a casual hand movement. The Director quickly heaves another.

Jagger punches the second block and it explodes into a thousand miniature blocks. The Akira children scatter out of the way of the projectiles.

In the melee, Andreen is smacked out of the way. She goes flying into the Teddy bear.

CONTINUED:

ANDREEN
I think I'll sit this one out.

She gathers the Akira children around her keeping them out of harms way.

Jagger projects a glowing samurai sword, he swings it slashing through the chain which suspends the gigantic mobile overhead.

The mobile crashes to the ground trapping the Director knocking the conduit helmet from his head. The Director in human form again reaches for the helmet but it's beyond his grasp.

Jagger retrieves the Akira conduit helmet and roughly secures it in place on the Director's head.

JAGGER
Is this what you want? What you need? Here, let me help.

Jagger blasts bolts of energy from his fists destroying the experimental laboratory. The Director can only watch as his domain is devastated by the tangible power of Akira wielded by Jagger.

With a terrible scream, Jagger punches a bolt of Akira energy through the glass floor breaching the containment field for the RNA capacitor (located beneath the Lab's floor).

An explosive surge of energy visibly pulses beneath the clear floor.

The Director sees it coming and tries to remove the conduit helmet...Jagger dives out and holds the helmet in place on the Director's head. The Bio-Chip is clearly visible at the helmet's apex.

The massive Akira pulse surges through the helmet overwhelming the Director.

A violent implosion from the Bio-Chip throws Jagger clear.

The Director is wizened (morphed) before our eyes into the most hideous of all the mutant children.

His sinister experiment has turned against him. The ecto-

CONTINUED:

skeleton lies crumpled on the floor beside him.

The withered mutant that embodies the Director sucks on the crystalline double helix, which is all that remains of the destroyed Bio-Chip.

Just then, Masaru, the Colonel and his heavily armed Commandos rush in. A wry smile crosses the Colonel's face as he realizes what has happened to the Director. Masaru moves over to Kiyoko's bassinet and picks up her worn doll.

COLONEL
My-my. How the mighty have fallen.

MASARU
Colonel I should point out, the explosion has started a chain reaction.

A uniformed Japanese military AIDE bursts in, but waits for a nod from the Colonel before speaking. Two Commandos appear with O-han.

AIDE
Sir, a critical discharge of energy is imminent.

Andreen, the Colonel and his troops leave for safe ground with the mutant children including the Director.

Toad runs back into the Nursery to get his motorcycle jacket (the one Jagger gave him).

An explosion collapses the control tower and Toad is trapped. Jagger goes after Toad and quickly pulls him free.

Jagger and Toad mount the Power Bike as the Lab explodes around them.

He guns the Power Bike out of the Nursery and down the giant corridor -- racing ahead of a series of explosions.

They burst through several double doorway and skid to a stop in an elevator.

INT. ELEVATOR

Inside the elevator tension mounts as our psychic buddies try to decide which button to push.

JAGGER
Number 1 - O.K.?

Toad
O.K. -- No! Sub 1.

JAGGER
Too late!

The elevator door starts to open and fire licks the interior. The door quickly slams due to some psychic effort on Jagger's part.

TOAD
Sub 14. We must burrow to evade the storm.

INT. BOILER ROOM

Jagger and Toad race the Power Bike down a narrow path through a boiler room full of creaking pipes. Steam is hissing out everywhere. Red warning lights strobe on and off.

Toad points for him to make a turn as an explosion in the distance sends ten thousand rats scurrying for a large sewer tunnel.

JAGGER
Aw, rats!

INT. GIANT SEWER

Jagger speeds the Power Bike through the giant sewer. He banks the Bike halfway up the walls of the tunnel to avoid falling debris as explosions rock their joy ride.

As they approach a downward passage in the massive drain Jagger guns the engine and pushes the Bike looping all the way around the giant tunnel avoiding the obstacle.

They start heading up a steep incline and ride right through a thin wall of water. The Power Bike starts to

CONTINUED:

slide back, its traction impaired by the water. Jagger guns the throttle and they just catch traction as Tokyo bay starts to flood into the tunnel - a wall of water is now racing after them.

Daylight is ahead - the wall of water thunders closer and closer. Jagger punches the bike right through a steel grate and onto the access bridge.

EXT. ACCESS BRIDGE - AFTERNOON

The Lab goes up in a powerful, Akira explosion as a volcano blast of water shoots out of the tunnel.

The entire island complex is melted by the intense heat of the Akira energy blast.

The molten buildings and surrounding structures fuse together like glass, then shatter, disappearing into the ocean in a beautiful rainbow of color.

COLONEL
And thus all things return to the sea.

MASARU
I didn't know you were such a romantic, Colonel.

ANDREEN
It's beautiful.

JAGGER
You have no idea.

ANGLE ON MIYAKO

Lady Miyako's barge rocks dramatically as waves from the sinking Island hit. Miyako is knocked off balance - she humorously grabs hold of the canopy to keep from falling.

All of the children laugh pointing at Miyako.

ANGLE ON DIRECTOR

When the smoke clears, we see the shrivelled, mutated Director looking ten times worse than the most wizened Akira child.

CONTINUED:

TOAD
Even after everything he did, I pity the way he is now.

The Colonel curtly nods to Jagger and then joins his men helping Masaru into the helicopter. The helicopters take off.

ANGLE ON BRIDGE

Jagger rides off with Toad on the back of his Power Bike. He flashes a smile to Andreen and nods to Miyako on the barge with the rest of the Akira children.

As he rides to the end of the bridge he is met by Kaneda on a classic Vincent Green Shadow. They get off their bikes and walk up to each other. Kaneda nods to Toad. Toad runs up and gives him a high five.

KANEDA
So, how was the ride?

JAGGER
No bullshit, it was the ride of my life. But, I only want to do it once.
(beat)
Oh yeah, about this fate stuff.

KANEDA
Yeah, what?

JAGGER
You're not telling me you actually believe it?

KANEDA
(laughs to himself)
You standing here is all the proof I need.

JAGGER
Very Zen of you to say so.

KANEDA
You should have this to complete the picture.

Kaneda pulls off his leather jacket and presents it ceremoniously to Jagger. They shake hands and Kaneda gets on his bike and roars off.

EXT. NEO-TOKYO FREEWAY - DUSK

The gang powers down the freeway on their bikes. Jagger is astride the Power Bike wearing Kaneda's motorcycle jacket. Andreen, dressed in her sleek leathers, is on her own bike close behind.

But, up ahead in the middle of the twelve lane freeway, sitting astride his bike waiting, is Joker. The tension builds as Jagger pulls up, dismounts and starts to approach.

Joker, dismounts and they walk toward each other like two gunfighters in a Western. Jagger walks right into Joker's face.

JOKER
No hard feelings. Just trying to score. You know the code.

JAGGER
Code this.

Jagger decks him with a lighting fast combination -- first a crushing blow to the rib cage with his elbow, then an open palm to the side of the head.

Joker goes down like a ton of bricks.

The Gaijins exit laughing, along with Toad on his moped. Andreen and Jagger are the last to mount their bikes.

ANDREEN
Race you back to Harukiya?

JAGGER
I suppose you want me to give you a head start.

ANDREEN
I don't need one.

Andreen takes off with a roar and a flourish of burning rubber.

JAGGER
I suppose you don't.

CONTINUED:

The camera moves around him until the city scape of Neo-Tokyo is blazing behind him in panorama.

Jagger flips the Power Bike into loud mode, guns his engine, burns rubber and rides off towards Neo-Tokyo.

THE END